MARVEL

Issue 192 28th October 1992 UK £2.50 US $4.50 CAN $5.50

FREE POSTER

DOCTOR WHO MAGAZINE

Meet the Doctor's 'new' companion Bernice Summerfield

BEHIND THE SCENES –

THE SEA DEVILS

Exploring the work of the scriptwriter Malcolm Hulke

All new comic strip adventure with the Seventh Doctor and Ace by *Ghost Light* writer Marc Platt!

MATRIX DATA-BANK

A few of our readers have asked if the letters sent to Matrix Data Bank *are recycled, and the answer is: yes, they all are. Now to prove we believe in conserving resources, we'll try and set a new record answering as many short questions as possible.*

Keith Johnson of Portsmouth: The cover of **Doctor Who Weekly 44** in the 1989 **Doctor Who Magazine Tenth Anniversary Special** is indeed an unused paste-up because the publication suddenly went monthly.

Michale Brumpton of Beverley: The correct number for the Target Book of *Doctor Who – Delta and the Bannermen* is No. 135, despite the fact that the 1992 reprint claims it is book No. 153 on the inside pages.

M. Jones of Alton: The Doctor has only ever faced the Dominators once on television in *The Dominators*. An image of a Quark appeared at the Doctor's trial in *The War Games* Episode Ten, but apart from that they have only met within the pages of *TV Comic* during 1968/9 and 1978.

G.F. Cole of Canterbury: In *Logopolis*, the Watcher was played by Adrian Gibbs, who went uncredited on the episodes' closing titles to lull the viewer into wondering who the character was.

David Scott of Hatfield: The Monk's true name has not been revealed, and he was referred to simply as 'the Monk' in both *The Time Meddler* and *The Daleks' Master Plan*. He escaped from Britain 1066 AD where he was left in his first serial as he revealed in the episode *Volcano*: "Oh, it took a bit of time, but I finally managed to bypass the dimensional controller."

S. Gunn of Inverness: How can Marc Platt's *Brief Encounter* story *Future Imperfect* from the 1991 Yearbook take place along with *The Three Doctors* after *The Mind Robber*, when this serial follows directly into *The Invasion*? Flicking through the tale, Marc indicates that the Doctor experiences all this after the TARDIS reassembles – contradicting not only what was seen on screen in *The Invasion* Episode One, but also the Second Doctor knowing Benton in *The Three Doctors* Episode One.

Ivan Kirby of Gosport asks a question prompted by the book *Fabulous Animals* by David Attenborough, which mentions a film called *Doctor Who and the Monsters*. What is this? he asks. *Fabulous Animals* was a children's factual series shown on BBC1 in the mid-Seventies where TV natural history expert David Attenborough talked about amazing creatures both alive and extinct. The final show was however devoted to animals that emanated from legend and fiction – and never existed, such as the Minotaur. Another example he quoted briefly was the Daleks, showing the advertising poster from the Sixties movie *Doctor Who and the Daleks*. I would presume that *Doctor Who and the Monsters* was thus a mistake in the script he had when referring to this 1965 film.

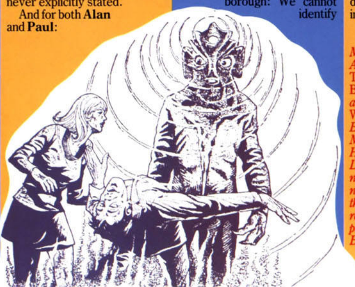
Alan Chapman: The photograph on Page 27 of **DWM 174** shows the Brigadier without his moustache because it was taken during rehearsals for *The Three Doctors* before Nicholas Courtney donned his false facial fungus!

Paul Raynard of Worsley: The Doctor's references to the certain gases in the Praxis range that would harm him and turn his celery purple were restricted to *The Caves of Adrozani* Part One. Presumably he was also vulnerable to these vapours in his other incarnations too, but this was never explicitly stated.

And for both **Alan** and **Paul**: Although the Doctor stated that the TARDIS controls were isomorphic (in other words, only he could operate them) in *Pyramids of Mars*, Robert Holmes indicated that the Doctor was lying to stop Sutekh from killing him. This is how other people such as Adric and Tegan could pilot the craft in other serials.

Kevin West of Wivenhoe: The TARDIS water-show and hair-cutting machine referred to by David Whitaker in his novel *Doctor Who in an exciting adventure with the Daleks* never appeared in the series on television. Also, the last *Doctor Who* annual issued by World International Publishing (formerly World Distributors) was published in August 1985, featuring Colin Baker's Doctor.

Paul Clarke of Sheffield: The following novelisations have been illustrated: *The Daleks* by Arnold Schwartzman (Muller/Target editions) and Peter Archer (Armada edition); *The Zarbi* by John Wood (Muller/Target editions); *The Crusaders* by Henry Fox (Muller/Target editions) and an uncredited artist (Green Dragon edition); *The Auton Invasion, The Cave-Monsters, The Doomsday Weapon* and *Day of the Daleks* were illustrated by Chris Achilleos; *The Dæmons, The Sea-Devils, The Curse of Peladon, The Cybermen, The Abominable Snowmen, Terror of the Autons* and *The Green Death* by Alan Willow. Peter Edwards illustrated the Junior editions of *The Giant Robot* and *The Brain of Morbius*.



David Cooper of Loughborough: We cannot identify the footage of the Viking Longship used in *The Time Meddler: The Meddling Monk*. Documentation indicates it was twenty feet of silent 35mm film from Pinewood Film Studios.

David G. Slater of Brechin: The Raston Warrior Robot has only ever appeared in *The Five Doctors*. The free postcards with **DWM 184** were shots taken during the following serials: *The Mark of the Rani* (Colin Baker), *The Curse of Fenric* (Sylvester McCoy), *Image of the Fendahl* (The TARDIS), *Mawdryn Undead* (Peter Davison). For **DWM 185**: *Robot* (Tom Baker), *The Five Doctors* (Patrick Troughton), *Marco Polo* (William Hartnell), *Day of the Daleks* (Jon Pertwee). For **DWM 186**: *The Creature from the Pit* (K9), *The Sea Devils* (Roger Delgado), *Silver Nemesis* (Cybermen) and the Dalek is a superb creation by Julian Vince based on the *Remembrance* design and was used as a prize in a *Daily Mirror* competition.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

GALLIFREY GUARDIAN 4
Among the mix of topical news and photographs this issue, is a foretaste of the new British satellite channel UK Gold, who promise to show old Doctor Who *episodes.*

SCRIPT EDITING *WHO* 10
Once again, Sixties story editor Donald Tosh relives his time on the show with Andrew Evans.

THE COMIC ASSASSINS 13
The return of the ever-popular duo, this time wrecking havoc on the Colin Baker era of Doctor Who.

PIN-UP 14
Janet Fielding as Tegan in the recently released BBC Home Video Logopolis.

PRELUDE: *LOVE AND WAR* 16
Paul Cornell provides an exclusive introductory chapter to his latest New Adventures *novel,* Love and War, *which introduces Benny Summerfield and sees the departure of Ace! Illustrations by Phil Bevan.*

OFF THE SHELF 18
Gary Russell takes a look at Love and War *and flicks through the latest Virgin hardcover gift book,* Doctor Who – Monsters.

TRAVELLING COMPANIONS 20
The latest in our irregular series looking at the Doctor's friends and associates. This issue, Paul Cornell introduces New Adventures *newcomer Professor Benice S. Summerfield. Illustrated by* Love and War *cover artist Lee Sullivan.*

BRIEF ENCOUNTER: *GAMES* 22
Two old enemies of the Doctor encounter each other on either side of the chess board. A short story written and illustrated by Warwick Gray.

ARCHIVE: *THE SEA DEVILS* 23
What brought together the Third Doctor, the Master, Jo Grant, the Royal Navy, a fleet of ships, helicopters and hovercraft? The original occupants of Earth, the Sea Devils, underwater cousins to the Silurians! Another full-colour pull-out-and-keep feature by Andrew Pixley.

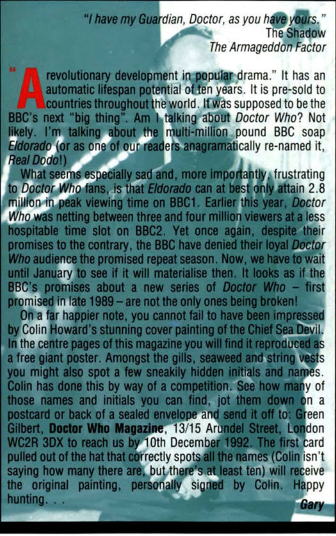
COMIC STRIP: *CAT LITTER* 31
Ace is bored with the TARDIS. The TARDIS is a board and Ace is a piece. Who is playing with whom? A new eight-page story by Ghost Light writer Marc Platt, with art by John Ridgway.

TIME LINES 40
Your views on the many worlds of Doctor Who!

CROSSING THE LINE 42
The Silurians, The Sea Devils, The Draconians, The Chameleons . . . all alien species with a distinctly realistic and dignified air about them. All were the creations of one man, the late Malcolm Hulke. Philip MacDonald makes an in-depth examination of the man and his monsters.

BEHIND THE SCENES 46
Marcus Hearn continues his conversations with visual effects designer Ian Scoones. This month, in the final part of this interview, Scoones discusses the later Tom Baker era and his current projects both with and without Doctor Who.

THE DALEKS: 15 51
More of this classic Sixties strip by David Whitaker and Richard Jennings, reprinted in full colour.



"I have my Guardian, Doctor, as you have yours."
The Shadow
The Armageddon Factor

"A revolutionary development in popular drama." It has an automatic lifespan potential of ten years. It is pre-sold to countries throughout the world. It was supposed to be the BBC's next "big thing". Am I talking about *Doctor Who*? Not likely. I'm talking about the multi-million pound BBC soap *Eldorado* (or as one of our readers anagramatically re-named it, *Real Dodo*!)

What seems especially sad and, more importantly, frustrating to *Doctor Who* fans, is that *Eldorado* can at best only attain 2.8 million in peak viewing time on BBC1. Earlier this year, *Doctor Who* was netting between three and four million viewers at a less hospitable time slot on BBC2. Yet once again, despite their promises to the contrary, the BBC have denied their loyal *Doctor Who* audience the promised repeat season. Now, we have to wait until January to see if it will materialise then. It looks as if the BBC's promises about a new series of *Doctor Who* – first promised in late 1989 – are not the only ones being broken!

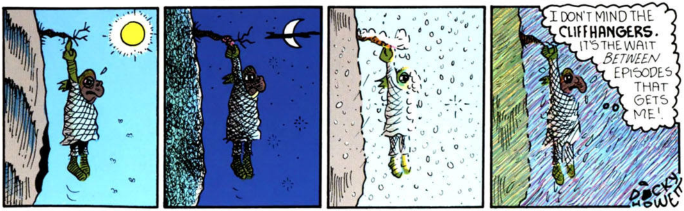
On a far happier note, you cannot fail to have been impressed by Colin Howard's stunning cover painting of the Chief Sea Devil. In the centre pages of this magazine you will find it reproduced as a free giant poster. Amongst the gills, seaweed and string vests you might also spot a few sneakily hidden initials and names. Colin has done this by way of a competition. See how many of those names and initials you can find, jot them down on a postcard or back of a sealed envelope and send it off to: Green Gilbert, **Doctor Who Magazine**, 13/15 Arundel Street, London WC2R 3DX to reach us by 10th December 1992. The first card pulled out of the hat that correctly spots all the names (Colin isn't saying how many there are, but there's at least ten) will receive the original painting, personally signed by Colin. Happy hunting. . .

Gary

Dark Editor: **Gary Russell**
Hell's Designer: **Peri Godbold**
Stroppy Bully: **Louise Cassell**
Man from the Daily Bugle: **Tim Quinn**
Petite Production: **Chris McCormack**
Noisy Promoter: **Fiona Moscatelli**
Heavy Metal Advertising: **Jane Smale**
Chap with Wings: **John Nathan-Turner**
Senior Warhead: **John Freeman**
Editor-in-Chief: **Paul Neary**

Thanks this issue to: Ian Scoones, Donald Tosh, Vicky Thomas, Pery Coysh, Simon Sadler, Barry Newbery, Ray Cusick, Adrian Rigelsford, Peter Darvill-Evans, Paul Cornell, David J Howe, and Una McCormack.

Doctor Who? by Tim Quinn and Dicky Howett


I DON'T MIND THE CLIFFHANGERS. IT'S THE WAIT BETWEEN EPISODES THAT GETS ME!
DICKY HOWETT

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

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Gallifrey Guardian

REPEATS FIND A NEW HOME (OR TWO)!

The Dalek Invasion of Earth - a potential repeat on both sides of the Atlantic, thanks to satellite and cable TV. Photo © BBC Video

Whilst the BBC still do not appear to be planning anything concrete regarding future *Doctor Who*, both the UK and the USA are soon to be swamped by a major flood of repeated material, courtesy of satellite TV broadcasters.

Doctor Who is just one of the programmes which the fledgling satellite station UK Gold plan to show, transmitting on the Astra TV satellite, used primarily by Sky Television.

The station are hoping to run the series thematically rather than particularly chronologically (ie monster seasons, Cybermen seasons etc) in a similar fashion to the ill-fated BSB station Galaxy, a few years ago. Anxious *Doctor Who* fans are approaching the news with an understandable degree of apprehension - many having spent a great deal of money on BSB equipment only to have it rendered useless after the company's closure in November 1990.

UK Gold is a satellite and cable pay-TV service set up jointly between BBC Enterprises and Thames Television (one of the casualties of the ITV franchise shuffle earlier this year) who are now branching out as a production company making programmes for other stations to transmit.

The station is primarily an entertainment channel (there will be no news, documentaries or arts programming) featuring a wide variety of programmes - drama, comedy and soap operas from the vaults, both old and recent. These range from classics like the early *Who* episodes through to recent successes such as early episodes of *EastEnders* and *The Bill*.

The channel will run from 6am through until 2am each day, seven days a week. The main weekday programming will be relatively fixed, with shows easily located in regular time slots, but UK Gold's weekend schedules will be more flexible than the weekday ones to allow films, special dramas and mini-series to be transmitted; as yet no schedule has been finalised. *Doctor Who* is certainly intended to be an important part of the schedules, both as a leading example of popular BBC drama and also as a series with a strong and committed viewer-base, who UK Gold will want to convince to buy their channel.

The service is due to start operating around late Autumn this year, but no start date has yet been confirmed.

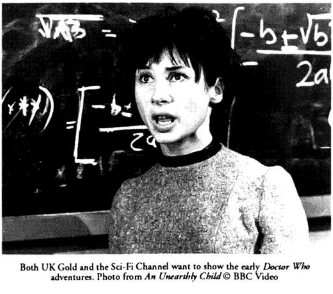
In America, *Doctor Who* is to form an important part of the oft-delayed Sci-Fi Channel, the latest satellite and cable station now provisionally due to start transmissions towards the end of September 1992.

The Sci-Fi Channel, now owned by cable service USA Television Network, have always promised that *Doctor Who* would be one of their leading attractions alongside the likes of *Buck Rogers, Battlestar Galactica, Star Trek* (both the classic and animated but not the *Next Generation* or *Deep Space Nine* series which are both currently in production) and the cult horror soap opera *Dark Shadows.*

The Sci-Fi Channel have actually allotted *Doctor Who* a full hour slot per transmission, allowing for either twenty-five minute episodes or forty-five minute episodes. The remaining time will be filled out with relevant news, interviews and cartoons. The channel have also confirmed that *Doctor Who* will be transmitted chronologically, starting with the early Hartnell adventures and without commercial breaks, each episode perfectly intact and without interruptions from voice-overs or channel-ident graphics.

At recent conventions and film showings in the USA, trailers for the Sci-Fi Channel have been shown and greeted enthusiastically by potential subscribers, assuring the investors that there is indeed a large market for the channel.

In both UK and US cases, these exciting new homes for *Doctor Who* adventures looks set to keep fans happy, on the repeats front at least, for some years to come.



Both UK Gold and the Sci-Fi Channel want to show the early *Doctor Who* adventures. Photo from *An Unearthly Child* © BBC Video

THE BONHAMS' AUCTION

Wednesday 26th August 1992 - and once again the BBC Costume Department in association with leading West London auctioneers Bonhams were selling off various costumes and props from some of their leading fantasy series. Alongside an interesting array of *Doctor Who* material were items from long-dead shows like *Blake's 7* as well as on-going programmes such as *Red Dwarf*.

Many *Doctor Who* fans were present at what is rapidly becoming a regular event at Bonhams, and some high prices were attained.

Prior to the event, ex-*Doctor Who* Appreciation Society co-ordinator Andrew Beech appeared on the BBC lunchtime magazine programme *Summer Scene*, to promote the sale and explain why fans like himself enjoyed spending money on mementos from *Doctor Who* and helping keep it in the public eye. Actress Elisabeth (Sarah Jane Smith) Sladen was also present, and was interviewed on her time as a "*Doctor Who* girl". One of the experts from the BBC's popular *Antiques Roadshow* was also on hand to explain how media auctions were gaining in frequency and popularity - as well being the latest BBC personality to casually (and according to the BBC press releases, still inaccurately) refer to *Doctor Who* as a cancelled programme!

Amongst the items on sale were Jon Pertwee's original cape (£1,600) and his jacket (£1,500) from *The Green Death*, a Hieronymous mask from *The Masque of Mandragora* (£520), Ixta's mask from *The Aztecs* (£1100), Tegan's costume from *Arc of Infinity* outfit (£220) and the Seventh Doctor's pocket watch (£400).

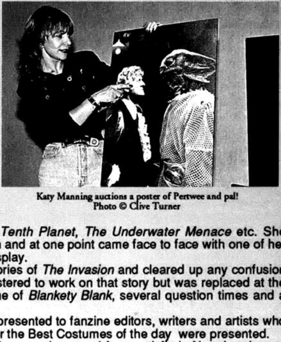
Information: Andrew Pixley
Photographs: Tony Clark

CONVENTION DOWN UNDER

Over one hundred and sixty *Doctor Who* fans crowded into the conference rooms of the Ambassador Motel in Auburn, Sydney, to participate in an exciting and entertaining two-day convention held over the weekend of 11th and 12th July. The 1992 Australian National *Doctor Who* Convention, entitled *Q Who* provided three celebrities, interviews, question-times, game-panels, auctions, debates, screenings etc.

Three ladies were the guest celebrities. They were Katy Manning, who played Jo Grant in nearly eighty episodes during the Seventies; Alexandra Tynan who, when working as a costume designer back in the Sixties, used her former name of Sandra Reid; and Sue Willis, production assistant on *Galaxy Four* and *Mission to the Unknown*, as well as being an assistant floor manager on *The Invasion*.

Katy Manning enthralled the audience with her many tales about being a Doctor's companion - including many humorous anecdotes about Jon Pertwee and other members of the cast. Katy also auctioned a mounted poster of Pertwee facing a Sea Devil. The money from this and other profits from *Q Who* were donated to the Save the Children charity.



Katy Manning auctions a poster of Pertwee and pal!
Photo © Clive Turner

Alexandra Tynan related many of her experiences of working on shows such as *The Tomb of the Cybermen*, *The Tenth Planet*, *The Underwater Menace* etc. She explained the problems she encountered with the early Cybermen and at one point came face to face with one of her costumes when the original CyberController's head was put on display.

Sue Willis had everyone intrigued and delighted with her memories of *The Invasion* and cleared up any confusion about whether she also worked on *Tomb*. Apparently she *was* rostered to work on that story but was replaced at the last moment. The three celebrities later joined in a hilarious game of *Blankety Blank*, several question times and a special lunch with a few lucky fans.

During the Saturday evening the *Double Gamma* awards were presented to fanzine editors, writers and artists who had been voted Number One by Australian fandom. Also prizes for the Best Costumes of the day were presented.

The *Q Who* convention closed on Sunday evening with both the organisers and fans satisfied. Already advance bookings for *Whovention II - Control* in July 1993 have been made. Early enquiries can be made to the convention at PO Box 223, Wentworth Building, Sydney University, NSW 2006.

Clive H Turner

Other news from Down Under: the current state of *Doctor Who* on Australian television is "in the melting pot". ABC are currently actively looking for a new time slot to screen the show - the previous weekday 5.30pm slot being considered unsuitable. As the decision making goes on, it is possible no further *Who* will be shown in 1992.

Polygram, the distributors of *Doctor Who* videos have indicated that they have no plans for further *Who* releases this year. The last releases, *Castrovalva*, *Logopolis* and the double-tape *Genesis of the Daleks/The Sontaran Experiment* came out in early September. Books however *will* be available for Christmas - *Nightshade* will be out in October at $9.95 followed by *Doctor Who - Monsters* at $34.95. *The Sixties* will be out, at $34.95, in December.

Dallas Jones

ELISABETH SLADEN SIGNING

Saturday 29th August 1992 and over twelve hundred *Doctor Who* fans attend the **Marvel/Forbidden Planet Elisabeth Sladen siging.** Best known for her rôle as *Doctor Who* companion Sarah Jane Smith, many loyal fans queued for up to five hours to meet one of their favourite actresses. The signing was arranged to mark the launch of the **Doctor Who Magazine Summer Special** *Who is Sarah Jane Smith?*, and the **Doctor Who Yearbook**. The event took place at the Conservatory in St Giles High Street and artists artists Alister Pearson, Vincent Danks and Lee Sullivan were also present. Sarah's ball gown from *The Masque of Mandragora* was on hand to help pose with photographs.

If some fans thought they had travelled a long way, they might be surprised to learn that Elisabeth Sladen Fan Club co-ordinator Kevin W Parker, who contributed to the **Special**, travelled over three thousand miles for the event - all the way from Maryland, on the east coast of the USA!

As usual Alistair Lock was patrolling around outside inside his Dalek to entertain the queues. Sadly, after Alistair had spent five hours inside the Dalek, some 'fans' stole his Dalek's eye stalk and voice indicator lights. If anyone can help with the retrieval of these rather expensive items, Alistair would be understandably grateful to hear from them, via the DWM office.

EXPLORATORY LECTURES

Tom Baker and Jon Pertwee headline the guest list announced by Teynham Productions Ltd for their *Doctor Who* lecture weekend of Saturday October 31st/ Sunday November 1st 1992 at the Arnolfini Arts Centre in Bristol to coincide with the ongoing *Doctor Who* exhibition at the Bristol Exploratory (see last issue).

Amongst the guest speakers will be *Doctor Who* exhibition organisers Lorne Martin and Martin Wilkie, **Doctor Who Magazine** editor Gary Russell discussing the history of *Doctor Who* books, make-up designer Dee Barron, and *Silurians/ Mind of Evil* director Timothy Coombe (to be confirmed).

Of special interest will be the following popular duo, making their first appearances at such events, Sixties companions William (Ian Chesterton) Russell and Jacqueline (Barbara Wright) Hill!

Tickets are available for the event from the Arnolfini Box Office on 0272-299194.

Later in November, Teynham Productions' Canterbury event takes place, featuring Tom and Colin Baker. A few tickets for that event are still available from 081-868 8834, and full details of the rest of the guest list will be announced next issue.

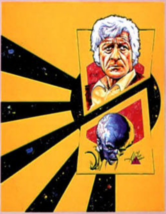
CLASSIC COMICS LAUNCHES

Marvel Comics' new *Doctor Who* publication, **Doctor Who Classic Comics** launches on Thursday November 12th 1992.

The first issue contains two complete Jon Pertwee stories from the 1971 British comic *Countdown*, reprinted in full colour for the first time.

Also reprinted are further exploits of *The Daleks* reprinted from *TV Century 21* in response to requests from readers of **Doctor Who Magazine** who wanted to see more than just the one page reprinted each month. **DWM 193** will see the final two installments of the current storyline, and then the strip will continue in **Doctor Who Classic Comics**, ranging between four and six pages per issue.

The front cover to the first issue has been painted by Alister Pearson, and each of the early issues features a free giant pull-out poster! The first issue contains a poster sized version of the very popular cover photograph from **DWM 190** - taken at the same photo session as the cover for the original *Radio Times Doctor Who Tenth Anniversary Special.* Alister, meanwhile, is currently completing work on the cover for Virgin's reprint recent **DWM** comic strips, the *Mark of Mandragora* graphic novel, and his next set of reprint book covers for Target - *The Sensorites* by Nigel Robinson and *The Enemy of the World* by Ian Marter in May and in June the Terrance Dicks/Robert Holmes collaboration *The Time Warrior* and Glen McCoy's *Timelash.*



The second issue of **Doctor Who Classic Comics** will contain the very first William Hartnell strip by Neville Main reprinted from *TV Comic*, whilst the premiere Troughton story drawn by John Canning will be in the third issue.

The new publication will cost £2.50 and will be available from all good newsagents and specialist comic shops.

BEYOND THE TARDIS

COMPILED BY DOMINIC MAY

Obituary: Thirty-two year old **Paul Lowther**, who played the King's Knight in Season Twenty's finale *The King's Demons*, died on 30th May.

Doctors: Jon Pertwee caused a scare when he collapsed during a video promotion at a shopping centre in Leeds on 5th August. The seventy-two year old actor was taken by ambulance to Leeds General Infirmary, where he was diagnosed as suffering from a vicious 'flu virus although *The Daily Express* claimed it was pneumonia. Thankfully, he recovered after a few days rest.

Granada TV has been commissioned to produce a further series of *Medics*, so **Tom Baker** will be back on our screens during 1993 reprising his rôle as Professor Geoffrey Hoyt, a part he was keen to develop after his first outing with the character in this year's series.

Peter Davison's tour in *The Decorator* was nearly cancelled when production company Excalibur (who also produced Deborah Watling's run in *Murder By Misadventure* earlier in the year) withdrew due to severe financial difficulties. Fortunately The Yvonne Arnaud Theatre has stepped in to provide backing so there are no changes to the previously published schedule, with the final week commencing **19th October** at the New Theatre, Hull. Davison will also play a romantic hero in Andrew Davies' screenplay of *Harnessing Peacocks* from the novel by Mary Wesley, which is being produced by new ITV contractor Meridian Broadcasting for screening in 1993. Film schedules have been juggled to allow Davison to fulfil his obligations to *The Decorator* and participate at the Hertfordshire and Devon locations. His co-stars include *Paradise Towers*' Brenda Bruce and the director is James Cellan Jones.

Both **Colin Baker** and **Nicholas Courtney** successfully maintained their position as councillors as a result of the recent Equity elections. The final dates for Colin's tour in *Death and the Maiden* are (please check with the Box Office [telephone numbers]): week commencing **19th October** - Playhouse, Liverpool [051 709 8363] - revised from previously reported Malvern Festival Theatre; w/c **26th October** - Festival Theatre, Chichester [0243 781312]; w/c **2nd November** - Playhouse, Oxford [0865 247134]; w/c **9th November** - Theatre Royal, Glasgow [041 331 1234]; w/c **16th November** - Forum Theatre, Billingham [0642 552663]; w/c **23rd November** - Grand Theatre, Wolverhampton [0902 29212].

Sylvester McCoy will be playing Baron Hardup in *Cinderella* for the second year running at this Christmas's panto at the Theatre Royal, Bath.

Companions: By the time this has been published, **William Russell** will have completed playing Ted Sullivan in *Coronation Street*. He is now deciding on what his next project should be.

Maureen O'Brien's radio career continues with the leading rôle of Deidre in John Fletcher's *The Lyme Regis Food and Fertility Festival* on Radio 4.

The football based *Screen One, Born Kicking*, broadcast in Setember, featured **Nicholas Courtney** as Tim Ayling. He is currently touring in *The 19th Hole* with Eric Sykes, which may eventually transfer to the West End. It opens at the Thorndike Theatre, Leatherhead (Box Office [0372] 377677) on **6th October** for three weeks. More dates next issue.

Frazer Hines joined a plethora of light entertainment stars to perform at the third Annual Charity Gala in aid of the Russ Conway Cancer Fund at the Bristol Hippodrome.

The current Far East tour of *A Bedful of Foreigners* produced by Derek Nimmo has **Deborah Watling** playing Brenda Park. Terry Scott is the star and the tour takes in all points from Hong Kong to Beijing until November.

It has been over a year since **Caroline John** featured in this column. During August she took part in a run of Harley Granville's *His Majesty* at the St Bride's Centre, Edinburgh alongside Vincent (*Warriors' Gate*) Brimble and Morris (*Colony in Space*) Perry.

Congratulations to **Lalla Ward** who got married to Richard Dawkins on 12th September this year.

Bonnie Langford can be heard on *Amongst Friends*, a new album on Dress Circle Records featuring the words and music of Richard Kates, best known for the musical parody show *Wicked Lips*.

Producers: The drama surrounding *Eldorado* would appear to be far more interesting than the programme itself. Producer **Julia Smith** took extended sick leave due to severe exhaustion leaving executive producer **Verity Lambert** with the day to day responsibilities on the ratings-bereft soap before Corinne Hollingsworth was brought in to substitute. Reading between the lines, Smith seems unlikely to return. BBC1 Controller Jonathan Powell reportedly had to fly out on a morale-boosting visit to the cast and crew. The BBC have announced that some members of the cast are being sacked and Lambert has commented "There are some problems that need addressing and they will be addressed... I've never made anything that was absolutely perfect when it started off and the day you start saying 'that's absolutely perfect' is the day to stop." Cinema Verity's *Screen One* film, *Running Late* is to be transmitted on 11th October.

Prior to taking the BBC's corporate stage show out on extended tour during 1993, **John Nathan-Turner** is set to mount a stage version of *The Clothes Show*. Next April will see BBC Video release *Dragged from the Archives*, a compilation featuring old and new material starring popular drag artistes such as Danny La Rue and Dick Emery.

Writers: *Timelash*'s **Glen McCoy** is the first *Who* writer to have contributed to *Eldorado* so far...

Directors: *Macra Terror* man **John Davies** is behind the cameras for *Unnatural Causes*, a further two hour PD James mystery for Anglia Films starring Roy Marsden.

Chris (*Trial*) **Clough** is contributing five episodes to the children's drama serial, *Oasis* by *Grange Hill* writer Barry Purchase, for Zenith North.

Miscellaneous: Davros Mark II, **David Gooderson**, helped adapt Pat Hutchins' play *The Curse of the Egyptian Mummy* for its recent season at London's Regent's Park Open Air Theatre.

Mike Kelt, former BBC Visual Effects designer who created the version of the TARDIS console seen from *The Five Doctors* onwards, is now managing director of Artem Visual Effects, whose recent portfolio includes blowing up a car inside Battersea Power Station for a hamburger advertisement and constructing a gyroscopic camera mounting system for one of U2's pop videos.

20th July. Further to **DWM 190**, Mark Furness Ltd., the company who produced the stage play *Doctor Who - The Ultimate Adventure*, went into receivership during July as a result of several of their West End shows all having to close at once.

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DOCTOR WHO – THE SIXTIES

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In association with

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is proud to present a special *Doctor Who* signing to celebrate the launch of the

Doctor Who – The Sixties

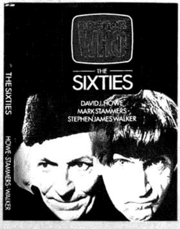
As well as the authors

CAROLE ANN FORD (SUSAN) FRAZER HINES (JAMIE)

will be appearing in person at The Conservatory (formerly The Cafe Munchen), St Giles High Street, London (Nearest tube: Tottenham Court Road) on

Saturday 24th October 1992

***Forbidden Planet Bookshop* will be selling merchandise including *Doctor Who -The Sixties* and Doctor Who Magazine**



The event will start at 12.30pm and run until 4.00pm. Due to the numbers expected to be present, attendees will be restricted to having only two items signed by the guests, therefore no-one will be turned away, disappointed. Attendees are warned in advance that, after careful consideration, photographs *with* the actor will only be taken by an official photographer and a small fee will be charged.

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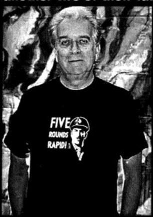
Gudi, The Black T-Shirt Company have produced another two of their fabulous personality T-Shirts, modelled here by actors Nicholas Courtney and Sophie Aldred.



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To celebrate their release, Gudi have given us *FIVE* of each shirt for you to win in this *FREE* competition. All you have to do is answer the questions (right) and put the answers on a postcard or back of a sealed envelope (*not* inside one!) and send it off to: Gudi Goodies, Doctor Who Magazine, 13/15 Arundel Street, London WC2R 3DX.

Entries must reach us by 10th December 1992 and the first ten names drawn out of the hat will win one of each shirt. Usual Marvel competition rules apply

WHEN I SAY RUN

1: Name the first story that the character of Lethbridge-Stewart first appeared in.

The web of Fear

2: How many years did Patrick Troughton regularly play the Doctor for?

....

3: How many *Doctor Who* stories did Nicholas Courtney and Patrick Troughton appear in together?

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SCRIPT EDITING WHO

Donald Tosh

Last issue Sixties story editor Donald Tosh explained how he joined the *Doctor Who* production team and his initial aims for the programme. In the second and final part of this interview he tells Andrew Evans his views on companions and the show after he left.

Last issue, Donald Tosh commented on the speech that he wrote for the Doctor at the end of *The Massacre*. In that one speech Tosh felt he was able to expound his own philosophy about *Doctor Who* and in particular the important principle that the course of history should not be altered.

"That was why everybody who was picked up in the TARDIS either had to come from our own time – like Dodo – or from the future – like Sara Kingdom. That way we got round the problem of changing history. Even when we did have someone picked up in our time they had to be put back there as though they hadn't been away; which was what we did with the two schoolteachers, Ian and Barbara, at the end of *The Chase*."

But what about Katarina, who was rescued from the ruins of Troy at the end of *The Myth Makers*? How does that fit in with Donald's theory?

"Well, if you recall, Katarina was about to be sacrificed in her own time anyway – she was literally snatched from the jaws of death. Therefore her disappearance wouldn't actually have changed anything at all."

Why did she stay as a companion for such a short period? Was it originally envisaged that she would remain for longer?

"We realised fairly early on that we had created an enormous problem for ourselves by importing a character from history into the regular cast. She still had to think and speak like someone from her own time and this meant that she was very difficult to write for. It was also difficult for the audience to identify with her. So we decided that she would sacrifice herself, which was in keeping with her destiny, in order to save the Doctor and the others in *The Daleks' Master Plan*, her second story. That was another reason why we wanted Dodo to be a contemporary companion – we wouldn't have the same problem.

A MIXED LEGACY

"After I left *Doctor Who* there were a couple of stories which I had commissioned which were left over for Gerry Davis who succeeded me as story editor. These were *The Celestial Toymaker* and *The Gunfighters* which was the second of Donald Cotton's two contributions. I honestly can't remember very much at all about *The Ark*. I think it might have been commissioned by Gerry, although Paul Erickson, who wrote the script, was one of the writers I had used when I was working on *Compact*, the BBC soap opera I worked on when I first came to the BBC. So was Brian Hayles, who first submitted the idea for *The Celestial Toymaker*.

"Brian told me that he didn't think he was up to writing a full script but he allowed me to use the idea instead and so I wrote the first draft. In fact the original credit was to have been 'written by Donald Tosh, based on an idea by Brian Hayles.' It was was supposed to have been my swan song, in the same way that my predecessor Dennis Spooner had left me with *The Time Meddler* when he finished as editor. But when I came back from holiday I discovered that Gerry Davis had completely rewritten it. I was *horrified*. He had turned it into a sort of pantomime which was not at all what I had had in mind. The only thing left of mine was the Trilogic Game – and that wasn't really mine anyway. It was ancient Chinese, which was why the Toymaker was dressed like a Chinese mandarin. So, anyway, I asked for my name to be taken off the credit leaving just Brian's.

"Originally it was written as a much more sinister story but then it was toned down a lot by Gerry Davis. I think he felt it was too frightening and would give children nightmares. There were two characters in it called George and Margaret who were a mock Thirties' aunt and uncle. They started out as frightfully jolly figures but grew more and more menacing. Their names were taken from a play called *George and Margaret* by Gerald Savoury who had just taken over from Donald Wilson as the BBC's Head of Serials; I meant it as a welcoming salute for him. In his play the two title characters never actually appear. When Gerry rewrote the script they became Sergeant Rugg and Mrs Wiggs.

A DOCTORS' DEPARTURE

"It was while we were working on *The Celestial Toymaker* that we began to work out ways of writing Bill Hartnell out of the series. His health was far from good and he was getting very shaky at remembering lines. In the original ending of the final episode, when the Doctor returned to his companions, he was going to be played by a different actor. That was why he was made invisible throughout most of the story. As far as Steven and Dodo were concerned, they would not have known when he reappeared whether he really was the Doctor or whether he was just another of the Toymaker's evil creations. Gerry Davis and the next producer Innes Lloyd used a similar idea when Patrick Troughton eventually took over. But we never got as far as casting for a new Doctor because somebody in the Production Department had already renewed Bill's contract!"

In *The Celestial Toymaker* the Doctor's first regeneration was to have been a result of the Toymaker's (Michael Gough) machinations in Tosh's drafts of the script. Photo © BBC

Donald Cotton's second *Who* script *The Gunfighters* followed directly on from *The Celestial Toymaker*, at the end of which the Doctor suffers a toothache as a result of eating one of Cyril's sweets. When the TARDIS lands in Tombstone in 1881 the Doctor discovers to his horror that the local dentist is none other than the infamous Doc Holliday.

"The opening episode of that story was entitled *A Holiday for the Doctor* which was another of Donald Cotton's marvellous puns. It was written as a kind of pastiche of all those great American westerns like *Gunfight at the OK Corral*. That was another part of the fun in writing for *Doctor Who*, being able to pluck things out of literature and old movies so that when our audience read them or saw them in later years they would say 'Ah, so that's where they got the idea from.' There were some hilarious jokes in it – like the huge tooth which hung outside Doc Holliday's surgery. But although it was supposed to be a send-up we still tried to be historically accurate. However, the bit about the Clantons, Wyatt Earp ➤

The Clantons, Phineas (Maurice Good), Billy (David Cole) and Ike (Willim Hurndell) prepare for their shoot-out in *The Gunfighters*. Photo © Barry Newbery.

Photo © BBC

and Bat Masterson all being there at the same time when the official gunfight takes place is mostly myth, and Donald, through the Doctor, was able to recreate it."

How did Donald Tosh feel about the direction in which the programme went after he had left it?

"To be perfectly honest, I think the programme became too scientific. Gerry Davis actually appointed Kit Pedler as his scientific adviser, but they let the machines take over and forgot how to tell the story. Gerry insisted that it had to be science. But if you had good enough writers you could actually change the style so that it doesn't have to be *just* science. It's an infinitely flexible format, but it still relies enormously on the skill of the storyteller. I felt the potential was there to take it into whole realms of storytelling which were never tapped. Instead they just took it off into the machine age which I felt was a mistake. It was always the Doctor against the machines. It started with *The War Machines* and then there were the Cybermen and much later K9 and so on. There was too much science and not enough fiction!

"That was why, when they did *The Gunfighters,* which Gerry had inherited from me, it fell apart. They had to do it because it had been paid for but it didn't really work. At the time everybody hated it, which was a shame because Donald Cotton had written such a good script and it was actually very funny. But the viewing figures were very low and it was used as an excuse not to do any more historical stories."

But what did Donald feel about the Daleks? Surely they were just as mechancial?

"Well no, not really. You have to remember that they weren't just machines. There were actually supposed to be living creatures inside them which had once been human like us. And that I think was made them different and was partly why they were so successful."

MOVING ON

After Donald left *Doctor Who,* he went on to write a children's serial for Southern TV called *The Mystery of Cantry Hall.*

"Again it was a situation where somebody else had started it off but had then left to go onto something else, so they needed somebody to take it over quickly. I can't remember very much about it except that it involved a small boy and his cat who ended up finding some hidden art treasures. Then I went back to work on a number of other projects for the BBC beginning with *Sherlock Holmes* starring Peter Cushing. Despite horrendous budget problems, it did very well. I was also asked to head a small team doing historical research for a series called *The Regiment,* which traced the fortunes of a military family and a regiment returning from India in 1897. But just before we went into pre-production, I was moved off to another series, *Ryan International,* which was the last job I did for the BBC.

"All the research which I had done for *The Regiment* was then promptly ignored and the programme itself was a disaster. It ran for a short while during the early Seventies and then sank without trace. I was very disappointed because a lot of work had gone into it and it had a lot of potential. But it *had* to be historically accurate and in the end it wasn't which I felt was misleading for the viewers. It was one of my reasons for leaving the BBC."

Donald Tosh didn't like Gerry Davis' re-writes of *The Celestial Toymaker,* feeling that characters such as Mrs Wiggs (Carmen Silvera, seen here with Peter Purves as Steven) made it too pantomimesque. Photo © BBC

Had Donald ever considered returning to the *Doctor Who* fold as a writer?

"I did actually submit a script to the production office when Terrance Dicks was the script editor. It was originally entitled *The Rosacrutians* which was named after a group of philosophers who belonged to a humanist religious sect which believed that roses were the fundamental life-giving force, like DNA! But I later changed the title to *The Rose Mariners.* It was a sort of literary joke about roses, which have two totally opposite sides to their nature. On the one hand they produce beautiful flowers but on the other hand they also have very sharp thorns. The story was set in the future on another planet where roses are the dominant life-form. There are two different varieties – the war-like ones, which have thorns and the peace-loving ones, which do not. Their gardeners, who are humanoid, have been transported from another planet and are treated like slaves. In other words nature is turned on its head. The Doctor and company arrive on the Rose planet and lead a humanoid rebellion – The War of the Roses! It didn't see the light of day because they thought the script wasn't really workable. I think perhaps the special effects might have been a little too difficult to achieve."

Donald now lives with his wife in St Mawes in Cornwall in a castle where he is also the custodian.

"The castle is actually part of English Heritage and I look after it for them. It was built in 1539 for Henry VIII as a coastal defence. The village of St Mawes dates back to the Ninth century and is named after St Mawdez who was a Breton monk! He travelled to Wales and then to Cornwall where he built a small hermitage where he used to teach and preach there. But as far as I know he didn't interfere to the extent that our Meddling Monk did in *Doctor Who!*"

More than a quarter of a century after he finished working on *Doctor Who,* Donald is still amazed by the recognition which his contribution to the programme receives.

"One of the oddest occasions was a couple of years ago, when three boys were doing some work on the castle for their school project. They came several times to ask me for various scraps of information and I was able to give them a lot of help. Apparently they did the project so well that they won a prize for it and they came back a few weeks later to say 'thank you'. One of them also wanted to know if he could ask me a question. I said that of course he could, after all the three of them had been asking me questions for weeks! But then he startled me by asking, 'Are you *the* Donald Tosh?' Not knowing what he meant, I replied, 'What do you mean, *the* Donald Tosh?' And of course he wanted to know all about *Doctor Who.* I was very flattered and surprised that a young man not born when I story edited the programme, should be interested in my time upon it. Yet was it so strange? The good Doctor transcends Time, so the magic he wove to hold one generation can reach out and ensnare the next... and the next..."

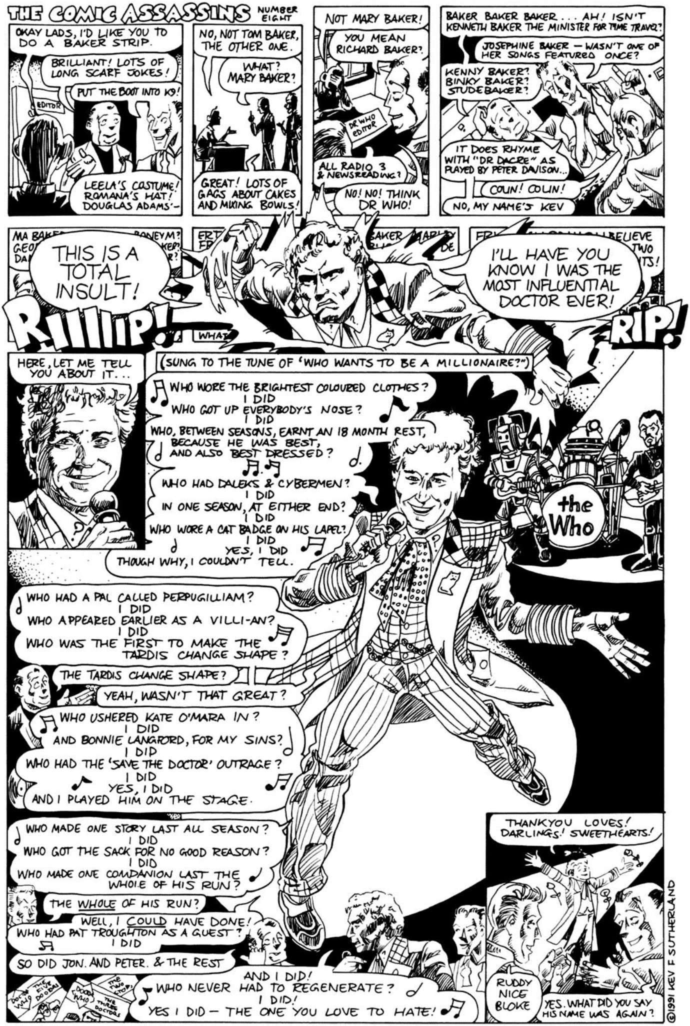
THE COMIC ASSASSINS NUMBER EIGHT
OKAY LADS, I'D LIKE YOU TO DO A BAKER STRIP.
BRILLIANT! LOTS OF LONG SCARF JOKES!
EDITOR
PUT THE BOOT INTO K9!
LEELA'S COSTUME! ROMANA'S HAT! DOUGLAS ADAMS'-
NO, NOT TOM BAKER, THE OTHER ONE.
WHAT? MARY BAKER?
GREAT! LOTS OF GAGS ABOUT CAKES AND MIXING BOWLS!
NOT MARY BAKER!
YOU MEAN RICHARD BAKER?
DR WHO EDITOR
ALL RADIO 3 & NEWSREADING?
NO! NO! THINK DR WHO!
BAKER BAKER BAKER... AH! ISN'T KENNETH BAKER THE MINISTER FOR TIME TRAVEL?
JOSEPHINE BAKER — WASN'T ONE OF HER SONGS FEATURED ONCE?
KENNY BAKER? BINKY BAKER? STUDEBAKER?
IT DOES RHYME WITH "DR DACRE" AS PLAYED BY PETER DAVISON...
COLIN! COLIN!
NO, MY NAME'S KEV
MA BAK
BONEY M?
BAKER
BELIEVE
TWO
WHAT
THIS IS A TOTAL INSULT!
R.IIIIIP!
I'LL HAVE YOU KNOW I WAS THE MOST INFLUENTIAL DOCTOR EVER!
RIP!
HERE, LET ME TELL YOU ABOUT IT...
(SUNG TO THE TUNE OF 'WHO WANTS TO BE A MILLIONAIRE?")
WHO WORE THE BRIGHTEST COLOURED CLOTHES? I DID
WHO GOT UP EVERYBODY'S NOSE? I DID
WHO, BETWEEN SEASONS, EARNT AN 18 MONTH REST, BECAUSE HE WAS BEST, AND ALSO BEST DRESSED?
WHO HAD DALEKS & CYBERMEN? I DID
IN ONE SEASON, AT EITHER END? I DID
WHO WORE A CAT BADGE ON HIS LAPEL? I DID
YES, I DID
THOUGH WHY, I COULDN'T TELL.
the Who
WHO HAD A PAL CALLED PERPUGILLIAM? I DID
WHO APPEARED EARLIER AS A VILLI-AN? I DID
WHO WAS THE FIRST TO MAKE THE TARDIS CHANGE SHAPE?
THE TARDIS CHANGE SHAPE?
YEAH, WASN'T THAT GREAT?
WHO USHERED KATE O'MARA IN? I DID
AND BONNIE LANGFORD, FOR MY SINS? I DID
WHO HAD THE 'SAVE THE DOCTOR' OUTRAGE? I DID
YES, I DID
AND I PLAYED HIM ON THE STAGE.
WHO MADE ONE STORY LAST ALL SEASON? I DID
WHO GOT THE SACK FOR NO GOOD REASON? I DID
WHO MADE ONE COMPANION LAST THE WHOLE OF HIS RUN?
THE WHOLE OF HIS RUN?
WELL, I COULD HAVE DONE!
WHO HAD PAT TROUGHTON AS A GUEST? I DID
SO DID JON. AND PETER. & THE REST
AND I DID!
WHO NEVER HAD TO REGENERATE? I DID!
YES I DID — THE ONE YOU LOVE TO HATE!
DOCTOR WHO THE FIVE DOCTORS
DOCTOR WHO THE TWO DOCTORS
THE THREE DOCTORS
THANKYOU LOVES! DARLINGS! SWEETHEARTS!
RUDDY NICE BLOKE
YES. WHAT DID YOU SAY HIS NAME WAS AGAIN?
©1991 KEV F SUTHERLAND

Photo © BBC Video

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with *Ghost Light's* Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan; plus a feature on recent comic strips.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2*.

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3*.

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light*. interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker Interview 1; plus *Genesis of the Daleks* Nostalgia; Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 182 Free Daleks/Cybermen War Poster. Interviews with Clinton Greyn and director Darrol Blake. Special rôle-playing game module. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3*.

DWM 186 Free Postcards *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with Archie Lauchlin. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8*.

DWM 187 Free Postcards Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10*.

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12*.

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Comic Strip: *Ravens: 3* plus *The Daleks 13*.

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with director Lovett Bickford. Interview with Sixties story editor Donald Tosh. *Brief Encounter: Reunion* by Carroll and Molyneaux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14*.

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on writer Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: *Cat Litter* by Marc Platt and John Ridgway. Plus *The Daleks 15* by Whitaker and Jennings.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER SPECIAL 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER SPECIAL 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney. Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

SUMMER SPECIAL 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with actress Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company*. Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

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SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

Prelude

Love and War

They came to the Great Wheel, in the middle of the glade. The Wheel was a huge wooden table which continually rotated on a pivot. In its centre was imbedded a sword, and the shadow of the sword turned around the table depending on what time it was in Puterspace.

They had made their way there through their individual battles. Jan had faced the Trickster again, who'd asked what he knew about card games. Christopher had been scared by the Mother Goddess, who taunted him about being neither a man nor a woman, and Máire and Roisa had to face the Whole Inhumanity Of Humanity, for the twentieth time.

"It is time for us to look at the future. . ." Christopher, in his long robes, sat slowly down in his seat. He was finely-chisellled, bald and tatooed, his face not quite of either sex. "Join me, Máire."

Máire, who had sat down, reached across to touch palms with Christopher. Her mass of hair was bound in dreadlocks, and she wore a simple black robe. She was the Priestess of the Travellers, as Christopher was their Priest. "We spin the possibilities, and see what the Goddess knows about us, beyond what we are. Let the first god appear."

It was Eros, in a male form: a golden waistcoat and centre-parted fair hair. "You're getting complex, aren't you?" he sighed. "Love all over the place. A new lover for Jan. . ."

"What a surprise!" muttered Roisa, frowning. Jan looked down at his boots.

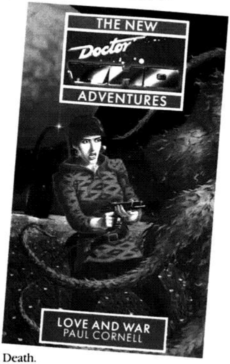
"Nobody will remain quite together. Things will get stirred up and shattered. Listen, if I tell you more, you'd avoid it, and you really don't want to. That's the nice thing about me, I'm always right!"

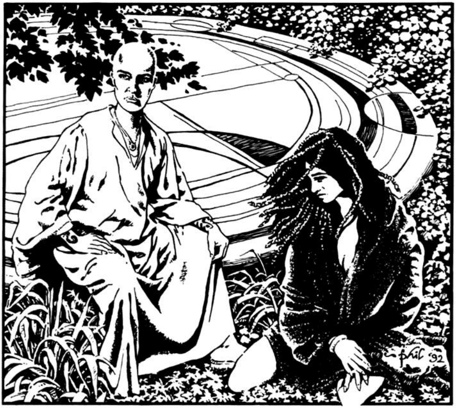
Maire nodded to Roisa as the god vanished. "He certainly is. . ." she smiled.

The second god appeared on the centre of the table. It was Diana, the goddess of women and wild places. Máire, Roisa, Fiona and the other female Travellers instantly knelt. "We welcome you, Protector Of Women," Maire whispered.

"Oh, do get up, please!" Diana snapped. "We haven't time for pleasantries. I'm just in front of Her, and I have to tell you, someone is going to be terribly hurt. When he arrives, don't let him be involved with you, don't let his steward near you. Jan, you *do* have a choice, you can –"

And Diana was swept away in a flutter of owls' wings. A sudden shadow burst across the table, and a coldness. The Travellers looked up, and there was Death.





Death looked around them all with an indulgent smile. She was wrapped in vast robes, but wore red hair that day. "My children . . ." she told them. "Three quarters of you shall join me soon."

There was a gasp from the assembled Travellers in their colourful Puterspace forms.

Jan jumped up, pulling his sword from its sheath. "Shall I?!" he yelled. "Is that me you're talking about?!"

"Hush!" Máire raised her hand. "That's not allowed. You know that."

"So how shall I know, then?!"

"You won't. . ." Death grinned directly at Jan, and the warrior slowly sat down. "Time's Champion is on his way. My old friend, who has danced with me on the surface of Earth's moon, and bargained with me so many times. He brings his steward, also, as a sacrifice. He will change all your lives, indeed, most lives on this world. Be kind to him, won't you?"

And then Death was gone.

"What did she mean?" Roisa asked, hugging herself.

Christopher turned his head slightly. "So high a number. . . Perhaps we should leave this place."

"No," Roisa ran a hand back over her cropped hair. "No, we need to stay in one place a while, let the children grow a bit. You know how unreliable Death is. And besides, how can we avoid what she has for us?"

"This is a matter for greater debate," Christopher decided. "We must let all the tribe have their say, and see where the group-will takes us. We should not have any part in another war."

Far away in the virtual reality of Puterspace, something was watching

the Travellers at their table. It was an ancient thing, powerful and plotting. And it knew that its moment was fast approaching. When the Travellers had grown content and unworried again, in a few months time, then would be the time to strike.

Professor Bernice Summerfield swung her satchel low across the grass, cutting the heads off several mushrooms. One hand was stuffed into the pocket of her chinos, the other was spinning and toying with the bag.

"You know I'm waiting . . ." she told the mushrooms. *"Anticipating!"* Her voice had risen to a rather tuneless bellow. *"Things I may nev-er posess, but while I'm without them, try a little . . . tenderness. . ."*

"Boss, boss, it's okay, we're up. . ." Clive Aubrey climbed out of his tent, rubbing his eyes. "Where have you been?"

"Joycetown, on foot, since dawn. I brought back a new PH monitor, a large bottle of whiskey –"

"God, where did you learn to drink?" Clived winced. He half-remembered something about sitting in his underpants last night, laying a bet on something to do with his mother.

"Doctor Daniels' college, whiskeyland, planet of Scotch. . ." Benny swung her satchel into her tent, and took a deep breath of the morning air. She was pretty, in a sharp sort of way, as Clive had often realised but never quite got round to expressing. Short black hair, cut so that strands of it hung over her brow, emphasising her mobile eyebrows and ironic eyes. Her mouth could often purse in self-mockery, but there was something about the curve of it that was rather hurt. English hurt, like there were things she'd rather not talk about. She was thirty; had been thirty at a party in the group's tents. Clive sighed. There would *always* be a gap.

He joined her, and they both gazed up at the Arch.

It was a simple silver arc, glittering in the sunlight, soaring in one span high above the dewy grass of the planet Heaven.

"I just wish we knew what it was . . ." Clive sighed. The rest of the team were stirring in their tents. Bernice's archaeology unit had been on Heaven for four months, investigating the relics of the vanished Heavenites.

"If wishes were horses," Benny leant on his shoulder, "we'd all be trampled to death. Wake them all up, then, and let's get on with it."

"You're a hard woman, boss!" Clive clambered back into the tent.

"It has been said . . ." Benny nodded, staring at the arch once more.

Elsewhere, Operative James Miller stared at the trooper who stood in front of him at attention. "Are you having me on, lad?" he growled.

"No sir! It was there, sir. In the night sky, right above me!"

Miller walked behind the trooper, frowning at the corporate logos that decorated the man's uniform shirt. "And what was it like?"

"A big sphere! A planet! A new planet, right up there!"

Miller nodded slowly, and patted the trooper on the shoulder. "I know Galatron sends you lot Vrax substitutes every now and then. If you want to tell me about that. . ."

"No sir! It was *real* sir!"

"Then you can get out, and come back in an hour. And then it will not have been real, you will have been dreaming, is that understood?" Miller spoke gently, but the young trooper still looked hurt. After he left, the older man sighed. "In the Dalek war, Judith, you got soldiers who didn't sulk if you shouted at them. . ."

Judith, his secretary, grinned. "Are you certain he's not telling the truth?"

Miller grunted. "Exactly the opposite, lass. I'm sure he is. That's what worries me. . ."

Far away in time and space, deep in the butterfly tunnel of the spacetime vortex, a police box that was not a police box flew past time and space.

Inside the box, a Time Lord stood in a darkened laboratory, and stared deep into a cube that he held in his hand. The cube was whispering to him, about dirigibles and doubts, about things that had been lost from memory, and terrible pain that would happen in the near future.

From a nearby room, Ace called out in a nightmare.

But the Doctor reacted not at all.

His tesseract was telling him of love and war.

Paul Cornell

Doctor Who -
The New Adventures:
Love And War
is the first part of the
Future History Cycle.
Written by
Paul Cornell,
with a cover by
Lee Sullivan,
the book is published by
Virgin/*Doctor Who* Books
on
15th October 1992
at £3.99

OFF THE SHELF

In between getting well-done in the sun and soaked in the rain, Gary Russell has been curling up with a couple of books – but were they *good* books?

So, it's Dorothy McShane, Or, at least, it is in the version of Paul Cornell's latest *New Adventure* novel *Love and War* that I've read. My copy is, however, one of those interesting publishing phenomenons known to those 'in the biz' as an 'uncorrected proof'.

The purpose of that bit of elitist commentary is to underline one of the fundamental problems of being a writer and then handing over your cherished work to an editor – it gets changed! I should know, I've been doing this column for nigh on nine years and have seen my fair share of such alterations. However, if I were Paul Cornell and had finally gone to the trouble of providing a surname for Ace (and therefore a significant piece of background in what is, for now at least, her swansong in *Doctor Who* mythology), I'd be somewhat miffed if I found it had been summarily exorcised as Paul suspects it will be. Ace's lack of true identity has long been a thorn in the side of my enjoyment of this otherwise highly likeable and diverse companion for the Doctor.

Mind you, it wasn't an addition series editor Peter Darvill-Evans requested Paul to place into *Love and War* and many would argue that as the TV series went to great lengths *not* to provide Ms Dorothy with a suffix, by what right does Mr Cornell, or even Virgin, supply one?

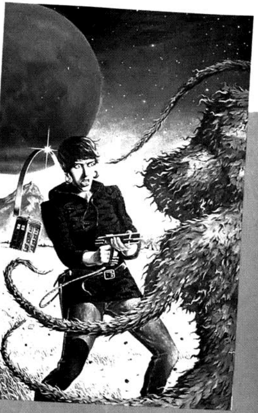
Whether or not the McShane reference has remained in the finished book is something for you to find out and, frankly, it has no bearing really on the story, it's just a nice touch – it adds a necessary feeling of completeness to Ace's run – and I for one hope it is still there.

LOVE AND WAR

So, what of *Love and War* itself? Well, firstly, it's difficult to believe that Paul Cornell wrote *Revelation*, the finalé to the *Timewyrm* series of novels (he's got a thing about endings, obviously). Apart from the sheer quality of the writing, there are few similarities (the odd flashback/dream sequence aside). It has a straightforward narrative and an equally straightforward story to match – if a science fiction novel can ever be straightforward. Borrowing heavily from recent newspaper headlines involving Britain's growing number of Travellers, Paul sets a large amount of the book's important incidents within a troupé of futuristic Travellers – although in this book the authorities are more tolerant of them. Indeed, both the garrison of soldiers and the archaeology unit are more than happy to let them get on with their simple, pastoral existence.

The planet is Heaven, an idealogically sound world recognised the galaxy over as the final resting ground for the deceased of many races and creeds. The archaeologists are there to explore the forgotten past, the soldiers are there as a police force for the many multi-cultural settlements on the planet and the Travellers are... travelling. In every respect Heaven ought to be a paradise, but of course it isn't – otherwise there wouldn't be to much mileage in the story!

Firstly, the Travellers are vaguely technically augmented, having computer-jack inputs embedded in the base of their skulls. This allows them to access cyberspace and communicate with the myriad of virtual reality beings that apparently exist there – this century's seemingly less harmful way of getting high, without drugs. Here, Ace meets up with Máire, Christopher, Roisa and Jan, the young man destined to change Ace's life.



The Doctor meanwhile is doing some investigating of his own and befriends 'Professor' Bernice Surprise Summerfield, a charlatan archaeologist but genuine student of human behaviour and just the right sort of friend for the Doctor. This is because the story's main thrust is about the ability of the 'baddies' to integrate within society and the subtle ways in which they give themselves away – where Benny's body language reading ability can be quite handy.

Benny, Ace and the Doctor are both teamed up and separated at various stages in the book, strengthening all three characters no end – something that the Doctor has sorely needed in recent novels (Cornell's *Revelation* being amongst the biggest culprits) where Ace has seemed the more important character of the two. Emotionally the characters are explored as well, not in any particularly pretentious way, but just their reactions to events as humans and a Time Lord (still annoyingly referred to as a timelord thoughout the book, as he was in *Revelation*). Both Ace and Benny are really put through their paces as the story unfolds and both go through extraordinary changes in perception and attitude that naturally leads to their friendship and eventual exchange in permanent addresses!

Benny looks set to make a refreshing and interesting companion to this darker Doctor. Where Ace was naive but courageous, she was also a little too trusting. Benny has seen more than one aspect of the Doctor's character, at times understanding his motivations and intents as well as accepting and forgiving his mistakes – and he certainly makes a few (again a refreshing change for this previously all-too-omnipotent Doctor). The bogus archaeologist has been set up as a less gullible and more intelligent companion. She's more worldly wise and although is still only from one time frame, is far more in tune with the Doctor's wider perspective on the universe.

Although she's not a real professor academically, her unwritten qualifications as an intelligent, interesting and amusing character clearly indicate that so long as the other writers cope with her as well as Cornell has – and the indications are that they have – I think Bernice could soon become as popular as Ace.

Love and War is not the most exciting book of the New Adventure series. It doesn't necessarily evoke feelings of the TV show and it doesn't make you wonder how it might have been done on television. But it is probably the most mature and intelligent of the run so far, living up to both Virgin's desire to stretch the series beyond the constraints of British television programme making but at the same time still remain faithful to everything that makes *Doctor Who* the most unique and exciting fantasy television programme in history.

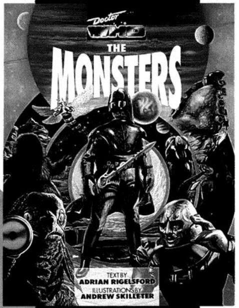
Miss it at your peril!

MONSTERS UNLEASHED!

Virgin have also issued the first of this year's 'coffee-table' books – large format efforts that you can dip in and out of at odd intervals but aren't compelled to read in one go. It's the long awaited *Doctor Who – Monsters,* Adrian Rigelsford's attempt to put the spotlight on the affectionately remembered but less well-documented creatures that have traipsed across our screens over the last thirty-odd years. From Zarbi and Menoptera to Sil and Haemovores, the book is a collection of fictionalised accounts of the history of selected foes.

If you enjoyed David Banks' *Cybermen* book a few years back, then this is an excellent sequel. Like the *Cybermen* book, it is illustrated by Andrew Skilleter, but unlike the *Cybermen* book, it looks in some places very hurried and in others decidedly like Skilleter's best work on *Doctor Who* for years. His Ice Warrior section is the best and, co-incidentally, it's also the best written. A nod of acknowledgement ought to go to Ian Marsh, the author of the gamebook *Doctor Who – Time Lord* who had some unfortunately uncredited input into a few aspects of the narrative.

However, what Adrian Rigelsford has sucessfully done is taken what might have been yet another regurgitated attempt to milk *Who* fans out of their money and made something unique and entertaining instead. On the whole I think both he and the reader have been let down by Skilleter's art (or lack of it – the superb Silurian/Sea Devil chapter is somewhat devoid of attractive illustrations) and to some extent the design of the book which, in trying to compensate for the lack of art, goes a bit overboard on the fancy graphics. It's a difficult balance to strike, and therefore an equally difficult balance to criticise. *Doctor Who – Monsters* probably isn't as good a package as *Cybermen* but this is certainly the fault of the visuals. *Monsters* is much more fun, less pretentious and less introspective than its forerunner, no doubt aided by the variety of subject matter.



The monsters selection is a good one: the aforementioned Martians, the Sontarans (another nicely illustrated section), the Zygons (ruined by a huge opening painting complete with all the faults of the original costume intricately redrawn – ie the very obvious throat microphone used by the actor in evidence!); the Menoptera and Zarbi, the Mentors and so on.

Overall, *Doctor Who – Monsters* is a nice addition to the *Who* range of big, glossy books but it's not an essential reference book. It's a nicely written but (on the whole) weakly illustrated and laid out book that needed a bit more thought and time spent on it than the artist allowed. Still, I think the main Ice Warrior and Sontaran spreads deserve special mention and maybe turning into posters.

Next issue, we'll take a look at *Doctor Who – The Sixties* and Titan's return to the worlds of *Doctor Who* with the first of their new batch of script books, starting with the unmade second story – *The Masters of Luxor*. ◆

Doctor Who - Monsters by Adrian Rigelsford is out this month and to celebrate, we have *FIVE* copies of this new hardbacked book, signed by the author, to give away in this *FREE* competition, courtesy of Virgin Books. Just put your answers to the questions below on a postcard or the black of a *sealed* envelope and send it off to: Monster Mash, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 10th December 1992. Usual Marvel competition rules apply and multiple entries will be fed to a Haemovore!

1: Which writer created the Silurians and the Sea Devils?

....

2: How many Doctor Who adventures feature Ice Warriors?

....

3: Name one book or BBC Home Video cover painted by Andrew Skilleter:

....

Name: ....

Address:

....

....

....

.... **Date of Birth:** ....

Travelling Companions

Bernice S. Summerfield was born in 2472 on the space colony Beta Caprisis. Her middle name, Surprise, reflects her mother's reaction to the event. She lost both parents in the Second Dalek War; Isaac, her father, was the commander of a Spacefleet squadron and whilst defending the colony he and his ship went missing. Bernice has never quite believed him to be dead. Claire, her mother, was killed in a Dalek attack, having run back from a shelter to grab Bernice's doll, Rebecca.

Benny was sent to a military boarding school, gaining a high-power education. Her specialities were archaeology and history, but she also learned all the arts of war, including skill as a sharpshooter. Unable to fit in, she went rogue, living in the grounds surrounding the academy as a "sort of gymslip guru", advising her schoolmates on everything from boyfriends to anti-aircraft weapons. They were the first to call her 'Professor'. Her first boyfriend, Simon, learnt all she could teach and then betrayed her to the authorities.

Charged with attempting to demoralise the student warriors, Benny was shipped to the war front as a rookie in the armed forces. But she managed to escape from the troopship and ended up on a remote colony, where an archaeological expedition was working. Using her knowledge to work her way up the team as they moved from site to site, she then moved from team to team, getting published in the learned journals, and eventually getting to the point where she could claim a Professorship without question. Enough records were lost in the war for nobody to be able to check. By twenty-six, she was leading expeditions; by twenty-nine she was an authority on ancient Terran and Martian history.

When the Doctor meets Benny, she's excavating the mysterious artifacts of the planet Heaven, right between Human and Draconian space, having raised the funds to go out further, across the Draconian Empire. She's a few weeks past thirty, and, as always, just a little unsatisfied.

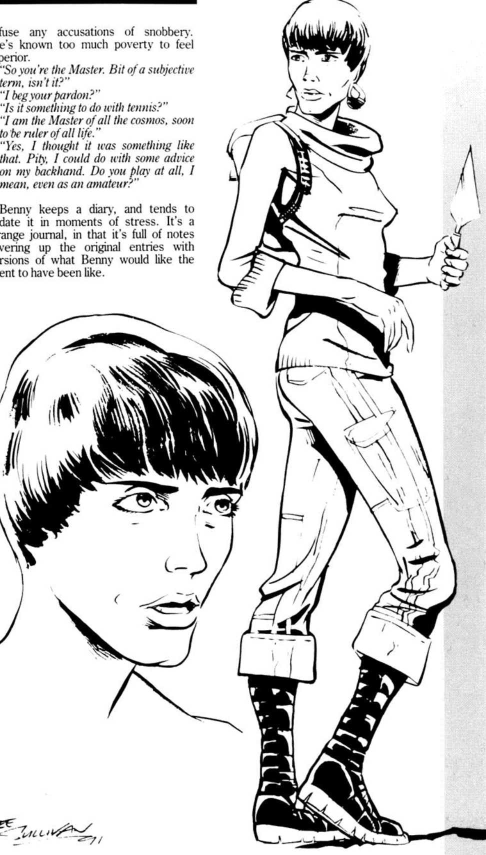
Benny likes a challenge or a mystery. She's very intelligent, with vast practicality, but sometimes gets frustrated to the point of anger by the world. This manifests itself in a wit which can sometimes be biting. It's also her way of defying the enemy. She wouldn't dream of laughing at an underdog, but loves to mock the military mentality, enjoying baiting them to the point where the Doctor has to shuffle her away. Her speech habits are rather upper-class English, but with enough self-mockery to defuse any accusations of snobbery. She's known too much poverty to feel superior.

"So you're the Master. Bit of a subjective term, isn't it?"
"I beg your pardon?"
"Is it something to do with tennis?"
"I am the Master of all the cosmos, soon to be ruler of all life."
"Yes, I thought it was something like that. Pity, I could do with some advice on my backhand. Do you play at all, I mean, even as an amateur?"

Benny keeps a diary, and tends to update it in moments of stress. It's a strange journal, in that it's full of notes covering up the original entries with versions of what Benny would like the event to have been like.

"Dear Diary. I've just been inside a TARDIS for the first time. It's bigger than something very big indeed. It travels through space and time. Let's hope it has an en suite bathroom."

Benny has always put her career before any romance. She prides herself on her knowledge of human nature, and often surprises the Doctor with her skillful interpretation of body language.



"He's having an affair. With that woman over there."
"How can you tell?"
"Every time he says her name to his wife he pauses, like he's checking to see if he's let something slip. And when he was handing round the drinks, she just turned and took it, didn't even look at him. You need to know somebody very well to do that."
"You're just a cynic."
"No, I'm a romantic who continually finds herself to be wrong."

Bernice is skilled in self-defence (particularly akido) and the use of weapons, and is a good leader, having organised various teams of excavators for several years. To innocents, she's kinder than the Doctor is; to enemies, perhaps more vindictive. She can appear a bit bitter, and treats those she sees as stupid (often military) with rudeness approaching contempt. She and the Doctor play chess regularly, discussing moves during adventures. Her curiousity is equal to the Time Lord's, and she'd only admit to one weakness – an urge to stop and help the individual, the helpless and alone. This often conflicts with the Doctor's desire to deal with the big picture.

Questions about Benny's past, or her qualifications, get a curt response. She's quite slow to trust people, and prefers to strike up a polite working relationship with people. She wouldn't admit to it, but she sometimes flirts with men she finds interesting, although she'd be quite alarmed if they tried to take things further.

Inside, Benny often thinks of herself as a fake, keeping up appearances and muddling along. Perhaps one day the military will finally catch up with her, or some academic will question her status. She also knows that she's getting old, and sometimes wonders what it would be like to have a child. The high frontier is full of people like Bernice, the builders of society, who can't quite bring themselves to live in it.

Bernice never screams, and would never get into a fight through provocation. She wouldn't be seen dead in anything impractical, but loves nights out, keeping a small supply of vaguely eccentric ballgowns. She enjoys verbal sparring, talking to herself, drinking slightly too much and too often, and dancing.

Benny's major reason for being with the Doctor is exploration. He'll be able to take her out further than she's ever gone, away from civilisation, perhaps on the trail of her father. It's also an opportunity to explore her favourite eras: Twentieth century Earth, and the Mars of the Ice Warriors. (She knows quite a few Ice Warrior jokes, but they lose a bit in translation). Benny's scholarly version of history is a bit different from the Doctor's hands-on experience.

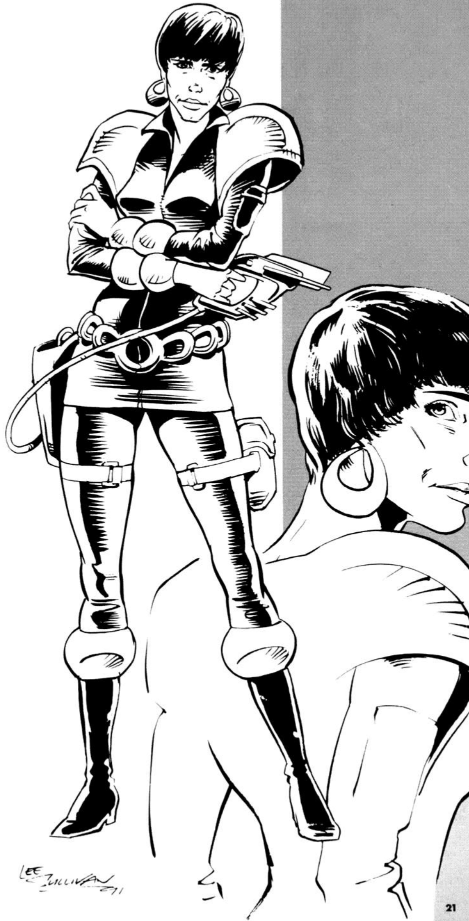
"So you're from Twentieth century London? 'Cor, luv a duck, what a to-do, eh? What's happenin' in your manor?"

Benny and the Doctor have different senses of humour, but they play off of each other as an urbane double act. She knows little of the hard sciences, but is more up on Earth culture than the Doctor. She looks after him in dangerous situations, but looks to him to save the day.

There are clouds over the relationship. Benny won't be a pupil, or patronised, and she doesn't like the way that the Doctor and Ace split up. This makes her a little wary of the Doctor's more secret schemes, and she'll often demand to be told what's going on.

Perhaps one day Bernice will find what she's looking for. On the way, she and the Doctor are going to have some wild and witty adventures.

Paul Cornell



BRIEF ENCOUNTER

GAMES

"What a curious creature you are." The Mandarin let his words hang in the void as he studied the Entity before him. It was shapeless, a formless black cloud that flowed and coalesced, throbbing with a terrible passion. Were the Mandarin able to understand such concepts, he would have realised what the thing personified.

Evil. It was pure, undiluted evil.

The Entity replied with a voice that could have shattered a soul. *No more curious than you, little Magician. Why have you come here?*

"Not to admire the decor, I assure you." He looked around at the bleak, shifting patterns that formed their surroundings. "What an unimaginative little world – a dimension of shadows and half-lives."

This is my domain.

"This is your *prison*," the Mandarin corrected. "I sought you out when you stalked the Arabian plains under the name Aboo-Fenran... I so wanted to meet you, but you had already been hurled into this non-world..."

Why are you here? the Entity repeated, knowing full well the answer.

"I am here," the Mandarin replied, his eyes glittering, "for the *game*."

The Mandarin watched with interest as the Entity began to shift its form, assuming a more humanoid aspect. With amusement he realised it was mimicking his own image. He stared across the grey void at his shadow-self, his face and robes duplicated in obsidian darkness.

The stakes of the game, Magician – what do you gain if you are the victor?

The Mandarin paused. "In past times I have been called a Toymaker. If I win, you shall be my new toy."

Yes, the Entity agreed, smiling darkly, *and if I win, your body is given over to me forever, so that I may gain my freedom. You are beyond death, Magician, but you are not beyond* my *reach.*

"Agreed." The Mandarin's eyes blazed. So much to gain if victorious, everything to lose if defeated. This was the moment. This was what he lived for, the times of chance, when skill and fortune combine to challenge every part of his being. This was what made eternity bearable.

The Entity gestured, mockingly imitating the Mandarin's own flourishes. *And as I am the challenged party, I shall choose the form of our contest.*

A tiny light appeared, swiftly growing into a large translucent sphere. Dotted around it were wooden chess pieces. The sphere began to rotate.

Four dimensional chess; an elegantly simple game, Magician. Shall we begin?

The moves, as always, were made simultaneously. The players' hands danced over the rolling board, pieces appearing and disappearing with lightning-speed. The board itself changed pattern several times over the opening gambit, the structure of the conflict rearranging itself each time. Moves that occurred in the future twisted back on themselves to affect moves made in the present. The advantage see-sawed between the two adversaries.

The sphere's rotation increased in speed. The number of pieces on the board began to grow larger.

The duration of the contest was impossible to judge – a year, a day, a nanosecond – but eventually the endgame showed itself. The pieces reshaped into their final pattern.

Victory was near, as was failure.

The Mandarin was losing. It had been a magnificent gambit, with three of the Entity's kings falling in the middlegame, but now his position was poor, his forces weak. There was no way of winning, none at all . . .

We are almost done, little Magician . . . I have so enjoyed our game . . .

No way of winning . . .

And I think I shall enjoy consuming you even more.

No way of winning . . . but perhaps a way not to lose? A foreign thought had entered the Mandarin's mind – a concept he had never before been able to comprehend. He grasped it gratefully and began to consolidate his pieces.

The Entity pushed forward, moving ever closer to success. Yet something was wrong. To penetrate the Mandarin's defences would now mean leaving his own forces scattered. He could not gain the final advantage needed, but neither could his adversary.

The opponents' hands both froze over the board.

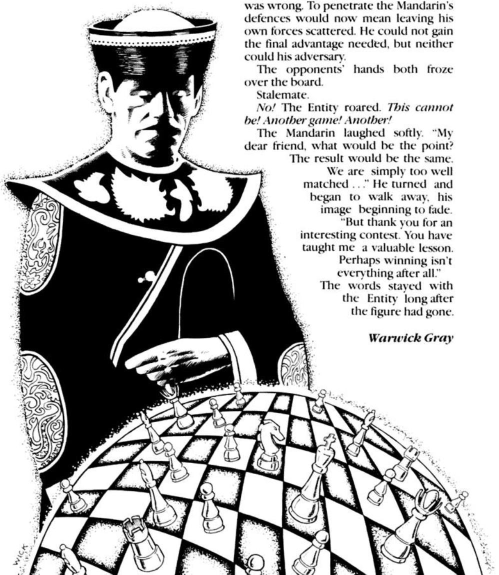
Stalemate.

No! The Entity roared. *This cannot be! Another game! Another!*

The Mandarin laughed softly. "My dear friend, what would be the point? The result would be the same. We are simply too well matched . . ." He turned and began to walk away, his image beginning to fade. "But thank you for an interesting contest. You have taught me a valuable lesson. Perhaps winning isn't everything after all."

The words stayed with the Entity long after the figure had gone.

Warwick Gray



DOCTOR WHO

ARCHIVE FEATURE

Photo © BBC

Serial LLL

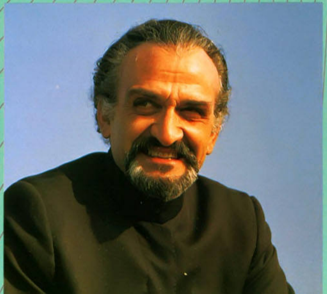
THE SEA DEVILS

EPISODE ONE (drn: 24'40")

The Doctor and Jo pay a visit to the castle where the Master is being held prisoner, situated on an island off the southern coast of England. They are received by Colonel Trenchard, the governor, who mentions that ships have been lost in the area recently. The Master is being accorded every luxury except his freedom, and seems repentant, but will not reveal the location of his TARDIS to the Doctor. The Doctor and Jo depart.

The Doctor hears about a strangely charred lifeboat from the SS Pevensey Castle, the most recent ship to sink. He borrows the boat they have been ferried to the island in from its owner, Robbins. Heading for the secret Naval Base, HMS Seaspite, to examine the lifeboat's remains, he is soon detained by marines and brought before Captain Hart. In Hart's office, the Doctor learns that an abandoned sea fort is at the centre of the sinkings. In his cell, the Master studies charts provided by Trenchard and makes the same observation.

Out of the fort itself, two maintenance men are working for the Navy. One of them, Hickman, is killed by a turtle-headed creature. Jo arrives at Seaspite to confirm the Doctor's identity, and the two then depart in Robbins' boat to investigate the fort. The pair find the structure abandoned, and the boat suddenly explodes, stranding them. Searching for a radio they find Hickman's body. Then a shadowy figure advances on them...



EPISODE TWO (drn: 24'30")

The figure is the other terrified rigger, Clark, who babbles about 'Sea Devils'. The Doctor and Jo get him to the crew room to find the radio sabotaged. Searching for a transistor radio, the Doctor encounters the underwater creature which attacks him with a ray gun. The Doctor repels the creature by applying an electric charge to the metal door which the reptile is melting. The Doctor then builds a radio, as a helicopter sent by Hart arrives on the fort. He explains to Jo that the creature was obviously related to the Eocenes he encountered in the caves with the Brigadier – now emerged from a long hibernation.

As the Doctor and Jo tell Hart their fantastic story, Trenchard smuggles the Master into Seaspite where, disguised as a Navy officer, the Master steals electronic components from the stores. Jo glimpses the Master before Trenchard smuggles him out again, and the Doctor, suspicious of the castle, decides to return there with Jo.

The Master tells Trenchard that he will explain to the Doctor what they are trying to achieve if he can talk to him alone in his cell. However, the Master has attacked his guard and acquired a dagger, which he hurls towards the Doctor after the latter has triumphed in a sword fight...

EPISODE THREE (drn: 24'05")

The blade narrowly misses its target as Trenchard enters and the Master quickly claims that he was defending himself. The Master persuades the Colonel to hold the Doctor prisoner and find Jo, who has evaded the gate guards and is loose in the castle grounds. The Master returns to working on an electronic device.

At HMS Seaspite, Hart briefs Commander Ridgeway who will take a submarine with a new experimental sonar to look for some answers to the mystery of the sinking ships. Shortly after the sub dives, all power is lost and Ridgeway hears on the intercom that something is breaking into the forward section from outside.

The Doctor is brought into the Master's cell and handcuffed to a chair, where the Master gloats that the prison makes an excellent base for him to contact the aquatic reptiles he learnt about from the stolen Time Lord files. With his help, they will rule Earth again. Whilst the Master is busy helping Trenchard with a charade to convince a visiting Captain Hart, Jo is able to enter the cell and release the Doctor.

Trenchard and the Master hear that the Doctor and Jo have been sighted near the cliffs. The Master claims the duo are traitors to the country, in allegiance with the ship sinkers. He turns on his machine. Soon, the Doctor and Jo are cornered on the beach by Trenchard and his men near a minefield. Then a reptile creature emerges from the sea...

EPISODE FOUR (drn: 24'21")

The creature is distracted by the guards, allowing the Doctor and Jo make for the minefield. The Doctor converts his sonic screwdiver into a mine detector to find a safe path, and then detonates other mines in the creature's path. Trenchard now realises that the Master has tricked him by playing on his patriotism, and feels the authorities should be informed. The Master activates his machine again in his cell.

Captain Hart sets up a search for the missing submarine, on board which one of the lizard creatures is cutting its way onto the main deck. The amphibian then indicates that the sub must be taken to the shoreline near the castle.

DANGER
MINEFIELD

Reaching Seaspite, the Doctor and Jo try to persuade Hart of their story. The Doctor is angry that the sub was sent, as this would appear to be a hostile action. Then the radar operator locates the sub heading for the prison. A dozen of the reptiles emerge from the sea and attack the castle, killing Trenchard before he can warn the Minister. The Master, however, is approached as an ally. Hart and the Doctor arrive later to find everyone dead and the Master gone.

The sub is detected moving towards the fort and the Doctor asks Hart for a diving vessel so he can inspect the sea bed. Diving from HMS Reclaim, the Doctor sees one of the lizards outside the bell and loses contact. When the bell is brought up, Jo finds it is empty.

EPISODE FIVE (drn: 24'53")

The Doctor has been taken down into the underwater base of the creatures. He meets the leader of the reptiles, who explains about their hibernation and how they aim to destroy man and reclaim their world. The Doctor instead works towards a peaceful solution, until the Master enters and denounces him as an enemy.

The pompous parliamentary public secretary, Walker, arrives at Seaspite to take control of the situation. He decides to have a task force blast the creatures to oblivion with a depth charge strike on the sea fort. Hart and Jo are horrified, the Doctor and the submarine crew may be killed.

Just as the Doctor is making headway with the reptile leader, the first torpedo is fired at the base. The Master seizes his opportunity to claim that humans are aggressive, and the Doctor is taken to the cages. In the chaos of the attack, he slips his guards and manages to release the submarine crew. Walker calls off the attack, but the Master has already persuaded the reptiles to take over the naval base so he can build equipment to revive the rest of their species.

The Doctor and Ridgeway's crew regain control of the submarine and blast their way free from the creature's forcefield. They make their way back to HMS Seaspite, where the Doctor tells Walker he will again go down and try to mediate for peace between the races. Before he can leave, the reptiles attack the naval yard...

EPISODE SIX (drn: 25'24")

The Doctor is taken away to the stores to help the Master build the new trigger mechanism for the revival unit, whilst Hart, Jo and Walker are locked in a radar room. Jo manages to escape through a ventilation system, and is able to communicate in sign language to the Doctor.

The Doctor activates the mechanism on test, but has sabotaged it to emit a terrible whining sound. The lizards all over the base reel in agony, and Jo makes her way past the disabled guard to open the radar room, releasing Hart. Jo and Hart escape in a hovercraft out to sea as the Master turns off the machine and corrects it for its true purpose.

The hovercraft returns full of naval commandos whom Hart leads in a counterattack. The Doctor is rescued, but the Master mesmerises his guard and escapes on a water scooter. In pursuit, the Doctor catches his foe only to be caught himself by the reptiles and taken to the underwater base with the mechanism.

Walker orders a nuclear strike on the undersea base where the Doctor tampers with the trigger to destroy the base. The Master too is imprisoned by the reptiles, but both Time Lords manage to escape before the base explodes and are picked up by a hovercraft. On board, the Master collapses, but this is a ruse to switch identities with a naval rating. On the shoreline, the Doctor can only watch helplessly as the real Master escapes in the hovercraft.

►

Episode Three sees the Doctor (Jon Pertwee) trying to escape a Sea Devil via a minefield. Photo © BBC

After writing the character of the Master into every story of Season Eight, producer Barry Letts and script editor Terrance Dicks felt that the villain's appearances should be used more sparingly in the following year. As Season Nine began to take shape in early 1971, it was decided that an early story would take up where *The Dæmons* was due to leave off, with the Master imprisoned at last on contemporary Earth.

The other ingredients considered for the story were the monsters and the setting. It had been some time since a *Doctor Who* story had featured a nautical setting – the last principle use of coastal locations being *Fury from the Deep* in 1968. After help from the Ministry of Defence and the Army in *The Invasion* and from the RAF on *The Mind of Evil*, Letts now decided to see if the Royal Navy would be similarly obliging with equipment and locations for a new action-packed serial.

The first three stories of the new season were all to see the return of old monsters, with the Daleks and the Ice Warriors scheduled for the first and third serials. However, a more recent set of creatures were to be resurrected: the Silurians, which had featured in Jon Pertwee's second serial, *Doctor Who and the Silurians*. It was thus felt that Malcolm Hulke, then a regular *Doctor Who* writer, was the ideal person to produce the six-part script. He had created the Silurians, and had also spent some time in the Navy.

Contacting the Royal Navy at Portsmouth, Letts (himself a torpedo boat crewman in the war) was offered any equipment or locations that would be needed to make a show that would put the Navy in a good light. However, they were unable to provide a helicopter for the BBC's use (as needed to rescue Jo and the Doctor from the fort in Episode Two and pick up the Doctor and Master from the sea in Episode Six) although they did offer a hovercraft as a replacement for some scenes. The strong liaison between the Navy and the production office at this time caused Letts and Dicks to discuss the possibility of a BBC drama series set on board a naval frigate, although they were to find that initial proposals for the series *Warship* had already been made to the BBC by Ian MacKintosh and Anthony Coburn.

The offer of help from the authorities allowed Hulke to expand his script and insert even more location material. However much of this took the scripts over the time limits, and Letts had to edit down the six completed scripts which he took on holiday with him.

EOCENES

Another aspect of the script was that Hulke changed the error he had made two years earlier in *Doctor Who and the Silurians*. Throughout that serial, he had the reptile men referred to as 'Silurians', and viewers had later written in to point out that the creatures would not have hailed from this period of Earth prehistory. In a scene during Episode Two of the new story, Dicks and Hulke attempted to correct the error in a conversation between the Doctor and Jo, but the term 'Eocene' used this time was no more correct that 'Silurian' had been. The monsters themselves had undergone a change though, and a new aquatic cousin of the Silurians/Eocenes had been created in the Sea Devils at the request of Letts and Dicks.

The Sea Devils were created by Malcolm Hulke in a sequel to his earlier story *Doctor Who and the Silurians* in Season Seven. Photo © BBC

Over the summer of 1971, Terrance Dicks was contacted by Pan Books Limited. The publishers were looking to do a *Doctor Who* book as part of their Piccolo range for younger children, which already included SF TV in the form of novelisations of *Timeslip* and *UFO*. This volume however was to be a behind-the-scenes look at the programme and television production in general, inspired by the American book *The Making of Star Trek*. Dicks liked the idea of the project, but since he was kept very busy on his script editing chores, brought in Hulke, who had by then completed his work on *The Sea Devils*. With the book planned to have a Spring 1972 release (i.e. during transmission of Season Nine), it was decided to devote one chapter to the production of this story.

The Sea Devils was allocated the second slot for production in the ninth recording block so that it could make use of what was hoped would be reasonable weather for a week of location shooting in October, as opposed to December or January when the climate would probably be even more hostile for a sea-faring epic. At this stage, *The Sea Devils* was the second story of the season, although Letts and Dicks were soon to transpose it with *The Curse of Peladon* to alternate the stories set on Earth and on other planets throughout the season. It was the first example of a *Doctor Who* serial being recorded out of transmission sequence.

The director assigned to the serial was Michael Briant, who had handled Hulke's *Colony in Space* script the previous year. Briant had been a production assistant on *Fury from the Deep*, another tale with a nautical flavour, and was also an experienced yachtsman.

Returning now in the semi-regular rôle of the Master was Roger Delgado, who had recently worked on episodes of two ITC film series: *Jason King* and *The Persuaders!*

Principle guest cast for the serial included two excellent character actors who have since sadly died. Clive Morton played Colonel George Trenchard, whilst Edwin Richfield took on the mantle of Captain John Hart – the naval equivalent of the Brigadier. Richfield had taken the lead in a variety of series before, including *Interpol Calling* and *The Odd Man*, as well as featuring in Granada Television's acclaimed adaptation of *The Owl Service*. Richfield later returned to *Doctor Who* as Mestor, the villain of *The Twin Dilemma* in 1984.

Six days were allocated for location shooting in the area of Portsmouth and the Isle of Wight, and the production team left London early on Saturday 23rd October 1971. The first shooting took place that morning on the shoreline of the HMS Frazer gunnery school, between Southsea and Langston Harbour in Portsmouth for the scenes of the Doctor examining the lifeboat in Episode One. HMS Frazer was one of the main locations used throughout the serial, redressed with prop BBC signs to feature as HMS Seaspite, the Navy's secret research establishment.

Distinctive vehicles were required for the prison transport service, with mini-mokes being suggested. Eventually, two white Citrôen 2CVs were used. One such car was owned by Michael Briant's wife, Monique (herself an extra in previous serials such as *Colony in Space*) and the striking design was an as yet unfamiliar one on British shores. The French vehicles had their four doors, rear hatch and roofs removed and were emblazoned with the prison symbol.

MONSTER DESIGNS

The Sea Devils themselves were the result of a collaboration between John Friedlander of visual effects and Maggie Fletcher of costumes. Friedlander, who had handled the Ogrons on the previous story, *Day of the Daleks*, was recommended to Briant by Barry Letts. He sculpted the six turtle-like heads from a basic mould, but then added different webbing to make each one distinctive. The masks were more like hats, with the artistes inside seeing out through narrow slits in the elongated neck. They were still smaller than Briant had hoped for, expecting the operators to be able to wear sub-aqua gear for their emergence from the sea. The bodies were latex covered overalls, later dressed with a blue fish-net material that Maggie Fletcher had left over from another show to hide the costume's deficiencies. One of the Sea Devils seen briefly in the film sequences had an additional cape of the netting wrapped around it, to denote it as the Chief of the creatures.

Michael Briant decided that a 'ray gun' effect for the Sea Devils weapons was not practical, since the bulk of battle sequences would be executed on film on location as opposed to video in the studio. Thus he opted for the guns using a directional flash charge, although the iron wool used in these would often not ignite properly. This also meant that each gun could only fire once in any film sequence.

Stuart Fell handled the bulk of the stunt work as a Sea Devil on location, but the six reptiles and some marines were portrayed by the Havoc stunt team directed by Derek Ware. Ware arranged the main battle sequences at the naval base in one day, with Briant developing a close working relationship with Terry Walsh, Alan Chuntz and Stuart Fell for flash costings of individual stunts. One of the falls by a stuntman in Sea Devil rig was from the roof of a building twelve feet above the ground. Filming also took place on the roof with Katy Manning emerging from a duct and evading two Sea Devils in Episode Six.

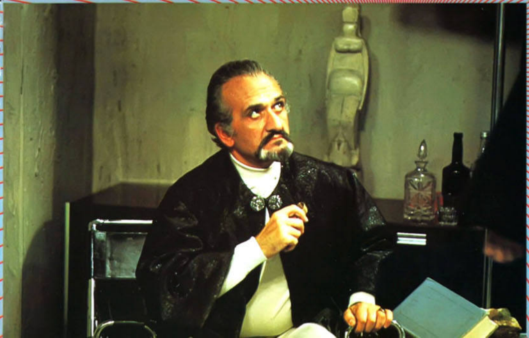
The chase with two Buccaneer sea scooters in Episode Six was suggested by Jon Pertwee for inclusion in the script, after his fascination with fast-moving hardware had brought him into contact with examples of them. Here, Terry Walsh doubled for Roger Delgado in the scenes out at sea. Delgado was a hydrophobe, and unable to swim, and so appeared in close-ups on the shoreline only.

Tuesday 26th October was the one day that HMS Reclaim, the Royal Navy's only diving training vessel based at Portsmouth, would be available for filming. Principal sequences that had to be filmed were all the diving bell scenes for Episodes Four and Five, plus scenes of the task force going into battle. The lowering and raising of the diving bell proved to be very lengthy, and some material that the team had planned to shoot from the vessel had to be rescheduled or abandoned.

For the scenes on Reclaim for Episode Five as the fleet headed out to battle, Briant cast Norman Atkyns as the Rear Admiral, having used the actor before as the Guardian in Episodes Four and Six of *Colony in Space*.

The promised hovercraft made available was a Royal Navy SRN5, featuring in Episode Six. During shooting for some of these scenes, Katy Manning was given a chance to take control of the vessel and promptly deflated one side of it, hurling the naval crew about inside. The Navy agreed to treat the filming as a training exercise, and so allowed a group of marines to emerge from the hovercraft in the counter attack on the beach. An ambulance was found to arrive on the shoreline for the final scene when an artiste wearing a latex mask of Roger Delgado was carried out of the hovercraft on a stretcher. Delgado himself was then seen at the controls of the SRN5 before it departed out to sea.

The Master (Roger Delgado) finds himself in a luxurious prison cell. Photo © BBC



SEA SICKNESS

Out at sea in the hovercraft, most of the crew and notably Delgado found themselves severely seasick, the exceptions being Briant and Pertwee who were old sea-hands. Briant had also hoped to have some underwater photography showing the Sea Devils in their natural habitat, but this had to be dropped from the schedules.

The pom-pom guns at HMS Frazer were also used in Episode Six, and Edwin Richfield was trained in their operation so that Hart could be seen in full battle against the Sea Devils. Indeed, Richfield cut such a convincing figure as Captain Hart, some sailors mistook him for a real officer.

Delgado was terrified of the scenes required to be shot at sea, but agreed to execute the sequence for Episode Six where he and Pertwee floated in survival suits by the hovercraft, an act of courage for which he won much admiration. Two stuntmen clad in Sea Devil costumes floated on the waves for a camera shot in Episode Five filmed through a binocular mask, as seen by the Rear Admiral from the Reclaim.

Wednesday 27th October was devoted to the shoreline and minefield scenes, principally for the cliffhanger bridging Episodes Three and Four, filmed around Whitecliff Bay between Ryde and Sandown on the Isle of Wight. A photocall was also scheduled for this day, with the six Sea Devils again present in force. The scenes of the Sea Devils emerging from the sea for both Episodes Four and Five were shot early in the morning at around 7am. The beach chosen had a very shallow slope and so high tide was needed to execute the sequence. It was then found that the Sea Devil masks remained full of air, making it almost impossible for the actors to duck down under the level of the waves. The masks were then filled with water for the second take so they could be submerged, but this resulted in the actors coming close to drowning. Also shot here was an insert for the climax to the sea scooter chase with the six Sea Devils appearing alongside a strange hollow diving pod prop on the headland.

For the sequence of the Doctor and Jo abseiling down the cliff face, two Royal Marine commandos, a rating and an officer, doubled for Jon Pertwee and Katy Manning respectively. However, the doubling was considered to be so poor that the footage was abandoned. Jon Pertwee also persuaded Letts and Briant to let himself and his co-star do short segments of abseiling. Although the Doctor was wearing gloves in the sequence, Katy Manning as Jo descended the rope too fast and burnt her bare hands.

For use in these sequences, visual effects provided Roger Delgado with the Master's sonic machine, a working prop with small rotating radar dish. There was also a fake minefield laid for Episode Four, including 'soft' barbed wire fences and a series of charges that could be detonated close to stuntman Stuart Fell in his Sea Devil rig.

The castle that featured as the Master's prison was Norris Castle, a late Eighteenth century building fashioned to look Norman in style, and standing a mile east of Cowes on the Isle of Wight. The Navy loaned the crew two Land Rovers for Episodes Three and Four, and the two Citrôens were also heavily used. A white horse was also seen in Episode Four as the castle guards hunted for the Doctor and Jo. Five of the stunt team appeared as castle guards, clad in their distinctive black uniforms incorporating cape and beret plus the prison's black and white emblem, which was also worn by Trenchard as a lapel badge.

Another artiste to appear on location only was Royston Tickner as Robbins, the boatman in Episode ►

One. Tickner had played director Steinberger P. Green in *The Daleks' Master Plan: The Feast of Steven.* His scenes took place on a jetty at a local yachting club near the Ferryport Inn on the island, where the Doctor and Jo came ashore in Episode One scenes filmed on 28th October. For the shots where Jo departed on Robbins' motocycle, a stuntman wearing a crash helmet doubled for Katy Manning. A shot with a circular binocular mask over the camera was also taken of the island as the Doctor gazed at the castle from Robbins' boat.

The story was originally set around work on an oil rig, but such a structure was too expensive to arrange for shooting on and the authorities concerned refused permission when Briant returned to a rig he had scouted whilst working on *Fury from the Deep.* The locale for the first two episodes was thus changed to a sea fort, the No Man's Land Fort, a Nineteenth century structure located in the Solent off Whitecliffe Bay on the Isle of Wight. The structure was dressed with an appropriate MOD sign, telling people not to land there.

The shots of Terry Walsh and Stuart Fell doubling for Jon Pertwee and Katy Manning as they climbed up the ladder of the sea fort caused problems for the production team due to the heavy fog. The scene had to be executed four or five times. The destruction of Robbins' boat was achieved off camera. First a diving stuntman with Sea Devil arm was seen holding onto the side of the boat, then a smoke cannister was released inside the craft, and after an off-screen explosion some debris from the boat was seen floating in the sea.

BEHIND THE SCENES

During the location shoot, the BBC team were themselves filmed by a crew from BBC Schools working on the programme *Television Club.* An edition of the programme (apparently *Putting on a Show* Part One transmitted 7th, 8th, 14th and 15th February 1972) was to cover the making of a *Doctor Who* serial, showing a location day, the filming of the model submarine work at Ealing, and the first studio day.

Back at Ealing, Peter Day and Michael Briant worked together designing a submarine model, modified from a standard commercial kit. Briant disliked the large propeller unit on the model, and so Day substituted a different, smaller turbine. This was filmed in a tank of water, with the effect of rippling shafts of light bouncing off its hull achieved by shining light off a set of rotating mirrors above the tank.

Rehearsals for studio began in early November. The cast was now joined by June Murphy as Jane Blythe, last seen as Maggie Harris in *Fury from the Deep.* As CPO Smedley, Briant cast Eric Mason, who had been Senior Prison Officer Green in *The Mind of Evil* Episodes One to Three. The Sea Devil on the SS Pevensey Castle and the sea fort was played by veteran monster man and extra, Pat Gorman.

All studio recording took place in TC8, with an episode taped each evening. The initial block of Episodes One and Two covered Monday 15th and Tuesday 16th November 1971. For Episode One, the Master was seen at one point watching an extract from an episode of the Smallfilms animated series *Clangers* on his cell monitor. The nineteen feet of 16mm footage from the children's programme was a joke added by Letts to Hulke's script. Both the cells' screen and the one in Trenchard's office were yellow CSO boards behind venetian blinds so the screen could be turned 'on' or 'off' and the images from other cameras or telejectors fed in. A clock was mounted on the wall in the Master's cell, which was carefully altered between each scene to keep the continuity of timing right across the first four episodes.

Captain Hart's office at HMS Seaspite was connected to a corridor and had a small radar room to its rear (complete with working radar screen), which in turn included a trap door in its ceiling. Outside the office window was placed a forced perspective backdrop and model of the naval base, including a rotating radar dish.

The Doctor encounters a Sea Devil (Pat Gorman) on board the sea fort at the start of Episode Two. Photo © BBC

For the scenes in the sea fort, Briant experimented with distinctively off-beat camera shots and echoed sound effects to give a creepy atmosphere. This including an overhead shot of the ladder between the two level gantry set which was executed using a mirror. The crew room also featured a polystyrene door constructed by visual effects, which would melt as the chemical Tetro 7 was sprayed onto it. This gave the effect of the Sea Devil scorching its way into the room. The DJ voice heard on the radio set in Episode Two was that of Michael Briant himself, whilst the twelve second snatch of music was The Piglets performing *Backing Track*, composed by J King and J Artley. Visual effects also fitted the radio with a flash charge to explode as the Doctor turned it off. To avoid showing Robbins' boat exploding or the Sea Devil jumping through the window into the channel, all these were achieved off-screen by sound effects and substituting the full window with a smashed one.

One of the sequences that had been lost due to lack of filming time was the Episode Two scene of the Doctor and Jo being rescued from the sea fort by air-sea rescue helicopter. On this occasion, Briant dipped into the three hours worth of training manoeuvres footage loaned by the Royal Navy's London office. Unfortunately, several viewers were to spot that whilst a Sea King 'copter (Number 50) left the base, it was a Wessex (Number 56) that arrived to effect the rescue!

BIG FIGHT

The set piece at the end of Episode Two was the sword fight between the Doctor and Master at the prison. With none of this action scene pre-filmed, Briant hired Derek Ware to double for Roger Delgado in some camera shots as the Master (Delgado had the added discomfort of being mildly injured in a car accident shortly beforehand, when his steering wheel had impacted on his chest). One shot, that of the Doctor landing on the table and rolling to avoid the Master's blade, was acted out in slow motion and then speeded up during editing using a videodisc unit. This was to be Ware's final work on *Doctor Who,* since his Havoc team were now considered a luxury too expensive to hire on a regular basis (the Profile team were subsequently hired on *The Curse of Peladon).*

Starting with Episode Three, Donald Sumpter appeared as Ridgeway, his previous *Doctor Who* rôle being Enrico Casali in *The Wheel in Space.* Stanley McGeagh, now Castle Guard Drew, had been cast before by Briant as IMC Guard Allen in *Colony in Space* Episode Three. Christopher Wray who played Lovell had been PC Groom in Episodes One and Two of *The Dæmons.*

The second studio block was over Monday 29th (Episode Three) and Tuesday 30th (Episode Four) of November 1971. The main new set required was the interior of Ridgeway's submarine, which included another polystyrene bulkhead for the Sea Devil to burn through in Episode Four.

For Episode Three, Briant inserted twenty feet of silent 35mm colour film from the Admiralty's film *Where No Breezes Blow* to show the submarine commanded by Ridgeway diving. The location film shot at Whitecliff Bay was also different at the start of Episode Four, since the last close-up of the Sea Devil had been removed from the end of Episode Three.

Another new set for Episode Four was the interior control room of the HMs Reclaim, in which two small monochrome monitors showed the Doctor inside a studio mock-up of the diving bell. The bell was duplicated in the studio so that a shot could be achieved of a Sea Devil peering in through the green tinted porthole of the capsule at the end of Episode Four. Up to now, only one Sea Devil had appeared in studio, but now three extras were hired to don the amphibian costumes for the attack on the castle in Episode Four.

The recording block for the final two episodes of *The Sea Devils* took place on Monday 13th and Tuesday 14th December 1971. The Chief Sea Devil was played by Peter Forbes-Robertson, who had appeared as a guard in Episodes Four to Six of *The Power of the Daleks.* John Caeser as the luckless CPO

Myers had made several previous appearances in *Doctor Who:* the second man in the market in *The Romans: All Roads Lead to Rome*, Monoid Four in *The Ark: The Bomb* and a guard in *The Macra Terror* Episode 4.

The Sea Devils' base was given very low-key lighting in both its main control chamber and the area outside the cells, and deep underwater sound effects were added by Brian Hodgson in post-production. The diving pod prop used on location appeared again, this time with Pertwee inside so that his face was visible when an outer section of the capsule was removed. Lightweight polystyrene debris was also dropped from the roof onto the two Sea Devils escorting the Doctor to his cell in Episode Five.

For Episode Five, the shot of the naval submarine trapped in the Sea Devils' forcefield was achieved by superimposing a caption slide over the Ealing model work. This modelwork was one of the images shown on the large yellow CSO screen of the Sea Devils' control room, along with green radar images of the task force and the submarine moving away.

One of the Sea Devil heads was modified for Forbes-Robertson to wear as the Chief of the creatures. This had a basic radio controlled mechanism inserted into it to operate the lower jaw in synchronisation with the actor's lines, which were modified into a gurgling whisper as the Chief spoke. This costume was also clad with the net cape seen briefly in the location filming.

FOOTAGE

A considerable amount of the Navy's 35mm footage was used in Episode Five. The task force at sea was thirty feet of silent film from *The Navy is a Ship*, whilst the scenes of depth charges being readied and fired came from one hundred feet of *Defence in Depth*. Although this later item had a soundtrack of drum music and explosions, additional dialogue and electronic music was to be dubbed over this in post-production. The sequence of Ridgeway's submarine breaking surface was again twenty-one feet from *Where No Breezes Blow*. Brief inserts of the fleet, the submarine and explosions at sea from these sources were also placed in Episode Six.

At the start of Episode Six, the filmed footage at HMS Frazer was altered slightly from that seen at the end of Episode Five.

A few special effects were required such as a charge on the underwater cell door blown by the Doctor with his sonic screwdriver. The Master's trigger device included a flashing light, and another flash charge detonated as the Chief Sea Devil attempted to shut down the equipment. The Doctor was also able to deliver the immortal line "Reverse the polarity of the neutron flow".

The third studio session on *The Sea Devils* completed the work on *Doctor Who* until just after Christmas when a couple of days were spent on filming at Ealing for *The Curse of Peladon*.

With the budget for serial LLL mainly allocated to location shooting and action, one area where savings could be made was by employing an 'in house' musician. Instead of hiring Dudley Simpson and his musicians, Briant decided to explore the use of a synthesized soundtrack from the BBC's own radiophonic workshop (the only previous 'radiophonic' score for the series had been Brian Hodgson's tonal work for *The Wheel in Space* in 1968). The workshop head, Desmond Briscoe, immediately suggested a suitably new 'avante garde' composer, Malcolm Clarke.

Clarke had joined the BBC in 1969 from the dole queue. Originally he was a studio manager in the engineering department before becoming located at the Maida Vale Workshop. The hour's worth of electronic music arrived at by Clarke was nightmarish, jarring and discordant – very much the strange new sound which Briant sought.

A Sea Devil rises out of the sea at the climax to Episode Five. Photo © BBC

On Tuesday 21st December, Barry Letts and Jon Pertwee attended the second half of a Young Observer's evening teach-in at the London Planetarium entitled *Science Fiction and Fact*, and were interviewed by compere Peter Purves – another person once connected with the show. On display were the masks of a Silurian, an Axon, an Auton Daffodil man and two Daleks, whom Letts announced would return in the new season along with a new foe: the Sea Devil.

In *Radio Times*, the programme listings were given six small illustrations: a Sea Devil, the Master, the submarine, another Sea Devil, the Doctor and Jo respectively across the six instalments. With the exception of the first Sea Devil and the submarine, these were drawn by the late Frank Bellamy. The edition covering 26th February to 3rd March 1972, the week Episode One of *The Sea Devils* was transmitted, also included a short article by Madeleine Kingsley under the billing of 'Meet the Dalek Winners!' This one page piece featured the results of a competition launched by *Day of the Daleks* earlier that year in which Terry Nation awarded Mark 7 Dalek toys to the lucky winners. Episode Five's issue also saw the show being promoted when Katy Manning selected her viewing for the week in 'My Choice' (*The Old Grey Whistle Test, Tom and Jerry* and *Horizon* amongst others). As she said, "I just dig TV . . ."

The Sea Devils was screened on Saturdays from 26th February 1972 to 1st April 1972. Viewing figures for the story were generally good and just over eight million, although this was lower than for the first two serials of the season. The lower figure of 6.4 million for Episode One was partially due to it being hit by local power blackouts, a result of nationwide strikes. To help viewers who had lost part or all of the transmission of the opening instalment, Episode Two was preceded with a recap of the story in the form of colour slide captions and narration from the continuity announcer. Episode Five was scheduled five minutes earlier than usual due to coverage of international rugby and the Eurovision Song Contest.

The Doctor, Jo and Hart confront the undersea cousins of the Silurians. Photo © BBC

In competition to *Doctor Who* around the ITV regions, viewers faced the temptation of being lured away from the aquatic serial by the likes of Robert Wagner in *It Takes a Thief* on ATV, reruns of ITC's *Randall and Hopkirk (Deceased)* on Southern and Yorkshire, Rod Taylor in *Bearcats!* on Granada and Nicholas Parsons hosting *Sale of the Century* on LWT – with assorted overlaps to shows such as *Both Ends Meet, Please Sir!* and the popular *The Comedians*. With the blackouts, it was easier for the viewer to turn to such shows rather than try to follow a disrupted *Doctor Who* serial.

As well as the preview for school children in *Television Club*, there was a glimpse of *The Sea Devils* Episode One during the 5th March edition of *Ask Aspel*, a BBC children's show where younger viewers could request their favourite clips. The guest on the programme was Jon Pertwee (then working on *The Mutants*) and in addition to clips from *Day of the Daleks* Episode Four and *The Curse of Peladon* Episode Four was a scene at the naval base from the forthcoming serial.

After the transmission of Episode Three, the production team found themselves in hot water when visited by two Ministry of Defence officials the following Monday. The visitors were concerned about the submarine shown in Episode Three which appeared to be a new secret design for Polaris submarines which was being tested by Naval Intelligence. Their fears that the BBC had obtained footage of the real vessels in operation were allayed when Letts and Briant showed them Peter Day's model which, by coincidence, had been modified to include the new Polaris propellers.

In April 1972 with the serial concluded, Piccolo's *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks hit the shelves, sporting a colour publicity shot of the Doctor and a Sea Devil on the cover.

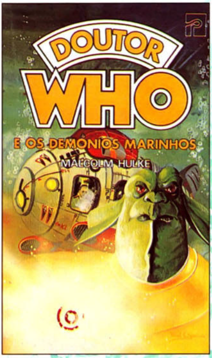
The Sea Devils was sold to Australia in August 1972, and given a 'G' rating once the shot of the Master knocking out a guard in Episode Two had been deleted. At this time it was also marketed in North America as part of a seventy-two episode package of Pertwee serials, although it attracted very little attention.

Edited into an eighty-nine minute compilation, the serial was repeated on Wednesday 27th December 1972, gaining a reasonable early afternoon audience against *Looks Familiar* and reruns of *The Saint* or *Danger Man* around the ITV regions. Frank Bellamy again illustrated the story in *Radio Times* with a large piece depicting the Doctor, Master and a Sea Devil in the Christmas edition. A further, unplanned, repeat of this compilation occurred on Monday 27th May 1974, between Parts Four and Five of *Planet of the Spiders* when weekday coverage of the Yorkshire vs Lancashire cricket match was lost due to industrial action at the BBC. The viewing figure here was obviously lower, under five million, against *If You're Not Winning, You're Not Trying* and pre-school programmes on the ITV network.

May 1974 also saw the publication of *Doctor Who and the Sea-Devils*, Hulke's novelisation of his own story from Target/Universal-Tandem in paperback (written between 3rd and 12th January 1974 as *Doctor Who and the Sea-Monsters*). The interior illustrations came from Alan Willow and the cover was by Chris Achilleos. In 1981 it was reissued with a new cover by John Geary (latterly as Book No. 54),

►

which was also used on its hardback release from W.H. Allen in June 1981. The book has been reissued in 1992, again using Geary's artwork. There was also a Portuguese edition in 1986 from Presenca, the fifth in a set of ten paperbacks. Entitled *Doutor Who e os Demonios Marinhos,* it was translated by Eduardo Nogueira and had a superb wraparound cover by Rui Ligeiro.



Since *The Sea Devils* was scored by Malcolm Clarke, the multitrack tapes still existed at the Radiophonic Workshop and enabled it to be the earliest incidental score included on the album *Doctor Who – The Music* when the stereo record was issued in March 1983. The suite of music included the submarine's theme, action sequences and the climax to Episode Three, and was also issued as the B-side to the American *Who is the Doctor?* single, again in 1983.

With a resurgence in interest into *Doctor Who* in North America, the Jon Pertwee stories were remarketed by Lionheart, and these included *The Sea Devils* which had been recovered from Canada on a colour 525-line videotape in Spring 1983. At this time the BBC Archives had only retained the master videotapes of Episode Four to Six, along with 16mm monochrome telerecordings of the whole serial. The story is also syndicated in North America as a TV movie of two hours seventeen minutes duration.

The serial exists in the BBC Film and Videotape library in a variety of forms. All six episodes are held as 525-line colour videotapes for US sales, black and white 16mm telerecordings and 625-line tapes copied from the 525-line versions. Episodes Four to Six also remain on 625-line videotape masters and U-Matic videotape.

The Sea Devils was selected as a prime example of *Doctor Who* and screened at the National Film Theatre on December 3rd 1988 when two days were devoted to the programme. This particular item, shown from the monochrome film recordings, was introduced by Jon Pertwee himself.

In February 1992, the serial was chosen by Teresa Griffiths of *The Late Show* team to represent Jon Pertwee's era of *Doctor Who* in a repeat season of the programme on Fridays from BBC2. The first three episodes were transmitted from the 525-line conversions, as was the fifth episode when it was found that the 625-line master tape had been scarred in places. The show faired reasonably well against competition from popular shows such as *Wogan, The Help Squad* plus local news programmes.

Andrew Pixley

THE SEA DEVILS
SERIAL LLL
CAST

Jon Pertwee *(Doctor Who)* with Neil Seiler *(Radio Operator)* [1], Alec Wallis *(Ldg. Telegraphist Bowman)* [1,4-6], Edwin Richfield *(Captain Hart)*, Katy Manning *(Jo Grant)*, Royston Tickner *(Robbins) [1],* Clive Morton *(Trenchard)* [1-4], Terry Walsh *(Castle Guard Barclay)* [1,3], Roger Delgado *(Master)*, Brian Justice *(Castle Guard Wilson)* [1], Declan Mulholland *(Clark)* [1-2], Pat Gorman *(Sea Devil)* [1-2,4-6], Eric Mason *(CPO Smedley)* [2], Donald Sumpter *(Commander Ridgeway)* [3-5], Stanley McGeagh *(Castle Guard Drew)* [3-4], David Griffin *(Lt. Commander Mitchell)* [3-5], Christopher Wray *(Ldg. Seaman Lovell)* [3,5], Colin Bell *(CPO Summers)* [4-5], Brian Vaughan *(Lt. Commander Watts)* [4], Peter Forbes-Robertson *(Chief Sea Devil)* [5-6], Martin Boddey *(Walker)* [5-6], Norman Atkyns *(Rear Admiral)* [5], Rex Rowland *(A/B Girton)* [5], John Caesar *(CPO Myers)* [6].

EXTRAS

Mike Stephens, Marc Boyle, Mike Horsborough, Peter Brace, Stewart Berry, Bob Blaine, Les Clarke, Philip Weston, Jim Dowdall, Brian Gilmar *(Castle Guards)*; Terry Walsh, Stuart Fell, Mike Stephens, Marc Boyle, Mike Horsborough, Peter Brace, Jim Dowdall *(Sailors at HMS Seaspite)*; Terry Walsh *(Double for Doctor Who)*; Stuart Fell *(Double for Jo Grant)*; Michael Briant *(Voice of DJ)*; Derek Ware, Terry Walsh *(Doubles for Master)*; Roy Pearce, Ron Tingley, Dennis Plenty, Nick Llewellyn *(Submarine Ratings)*; Terry Walsh, Stuart Fell, Mike Stephens, Mike Horsborough, Marc Boyle, Peter Brace, Brian Nolan, Steve Ismay, Jeff Witherick, Frank Seton *(Sea Devils)*; Roy Pearce, Ron Tingley, Dennis Plenty, Nick Llewellyn *(Sailors at Castle/Sailors on HMS Reclaim)*; Derek Ware, Alan Chuntz, Billy Horrigan, Jack Cooper *(Marines)*.

CREDITS

Written by Malcolm Hulke. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Malcolm Clarke, BBC Radiophonic Workshop. Special Sounds by Brian Hodgson. Film Cameraman: Peter Sargent. Film Editor: Martyn Day. Visual Effects: Peter Day. Action by Havoc [6]. Costumes: Maggie Fletcher[†]. Make-up: Sylvia James[†]. Studio Lighting: Mike Jefferies[†]. Sound: Tony Millier[†], Colin Dixon [6]. Script Editor: Terrance Dicks. Designer: Tony Snoaden. Producer: Barry Letts. Directed by Michael Briant.

[†] Credited on Episodes One and Six only

The BBC wish to acknowledge the help given to them by the Royal Navy in the making of this programme.

BROADCAST DETAILS

Episode One	26th February, 1972	5.50pm – 6.15pm
Episode Two	4th March, 1972	5.50pm – 6.15pm
Episode Three	11th March, 1972	5.50pm – 6.15pm
Episode Four	18th March, 1972	5.50pm – 6.15pm
Episode Five	25th March, 1972	5.45pm – 6.10pm
Episode Six	1st April, 1972	5.50pm – 6.15pm

Repeats

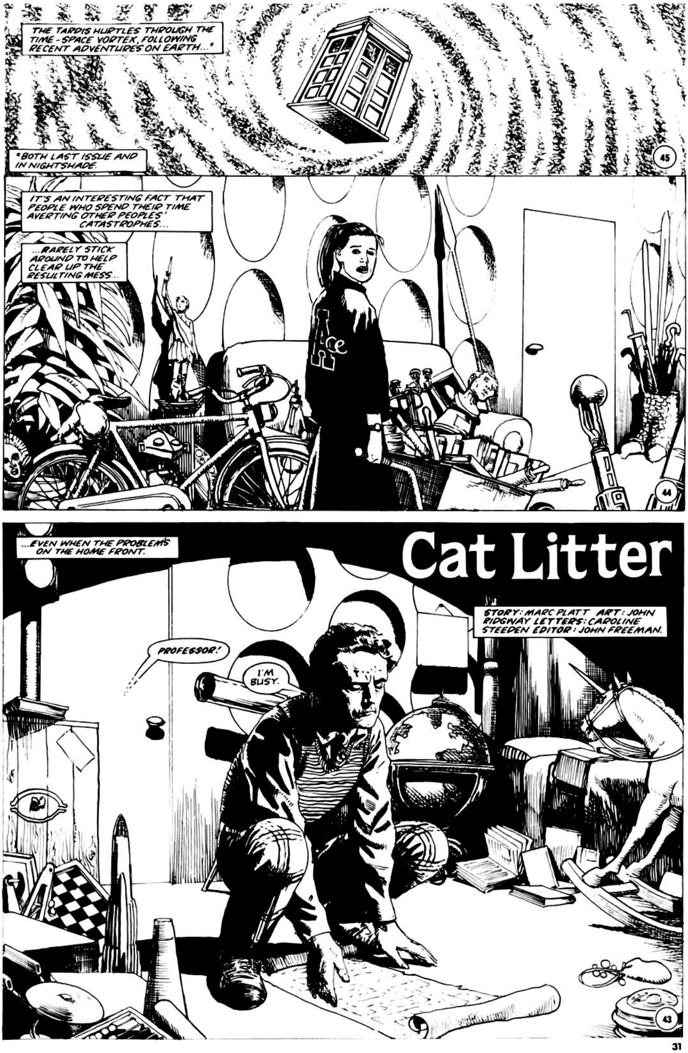
The Sea Devils[1]	27th December, 1972	3.05 pm – 4.35pm
The Sea Devils[2]	27th May, 1974	11.15am – 12.45pm
Episode One[3]	6th March, 1992	6.50pm – 7.15pm
Episode Two[3]	13th March, 1992	6.50pm – 7.15pm
Episode Three[3]	20th March, 1992	6.50pm – 7.15pm
Episode Four[3]	27th March, 1992	6.50pm – 7.15pm
Episode Five[3]	3rd April, 1992	6.20pm – 6.45pm
Episode Six[3]	10th April, 1992	6.50pm – 7.15pm

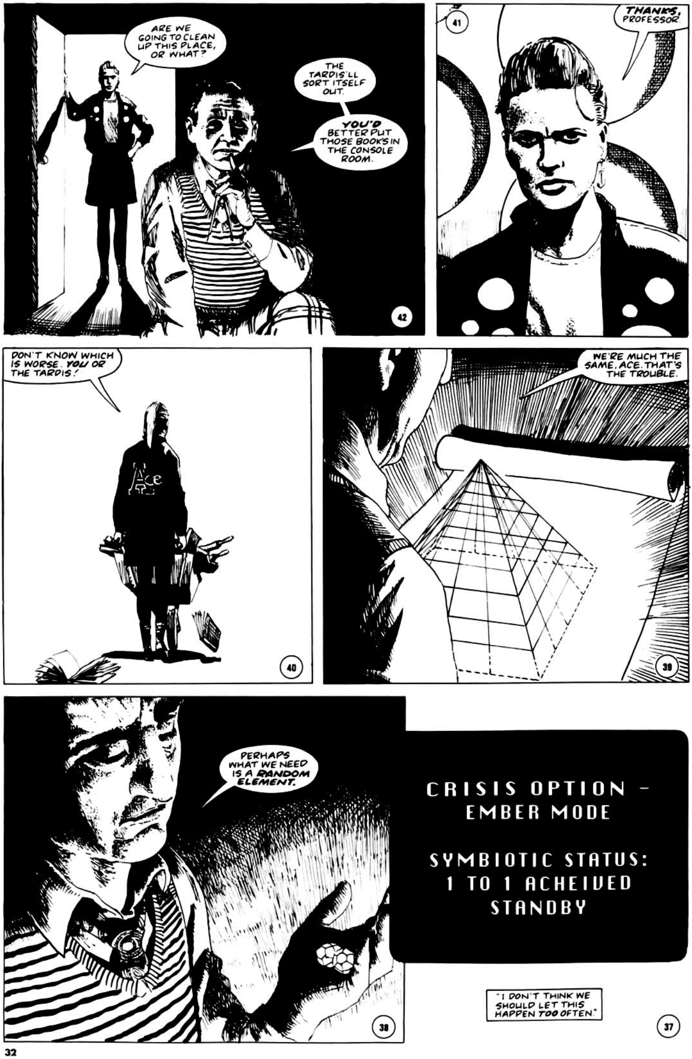
[1] Billed as *Doctor Who and the Sea Devils*
[2] Replacing cricket match, unbilled
[3] Broadcast on BBC2

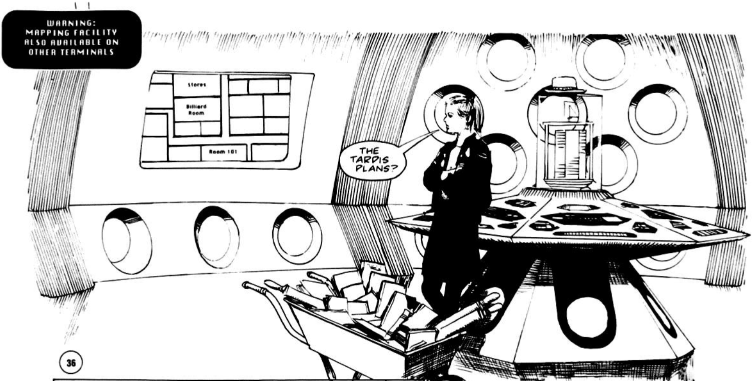
Viewing Figures:
Episode One: 6.4M (76th), Episode Two: 9.7M (26th), Episode Three: 8.3M (45th), Episode Four: 7.8M (40th), Episode Five: 8.3M (39th), Episode Six: 8.5M (47th).

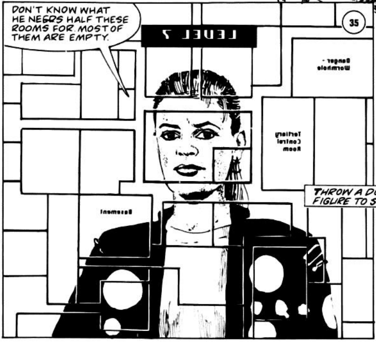
Repeat Compilations:
8.7M (51st), 4.6M (99th)
BBC2 Repeats:
3.1M (14th[†]), 3.6M (13th[†]), 3.0M (15th[†]) , 3.4M (12th[†]), 3.1M (13th[†]), 3.0M (15th[†]).
[†] BBC2 charts only

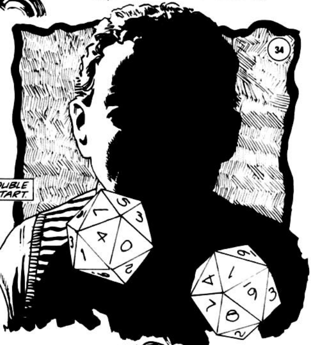
No audience appreciation figures recorded.

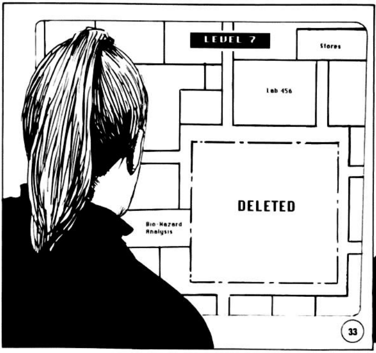

THE TARDIS HURTLES THROUGH THE TIME-SPACE VORTEX, FOLLOWING RECENT ADVENTURES ON EARTH...*
*BOTH LAST ISSUE AND IN NIGHTSHADE.
㊺
IT'S AN INTERESTING FACT THAT PEOPLE WHO SPEND THEIR TIME AVERTING OTHER PEOPLES' CATASTROPHES...
...RARELY STICK AROUND TO HELP CLEAR UP THE RESULTING MESS...
ACE
㊹
...EVEN WHEN THE PROBLEM'S ON THE HOME FRONT.
Cat Litter
STORY: MARC PLATT ART: JOHN RIDGWAY LETTERS: CAROLINE STEEDEN EDITOR: JOHN FREEMAN.
PROFESSOR!
I'M BUSY.
㊸

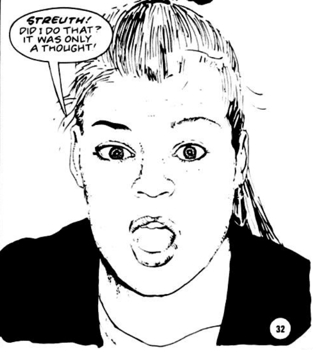

ARE WE GOING TO CLEAN UP THIS PLACE, OR WHAT?
THE TARDIS'LL SORT ITSELF OUT.
YOU'D BETTER PUT THOSE BOOKS IN THE CONSOLE ROOM.
42
41
THANKS, PROFESSOR.
DON'T KNOW WHICH IS WORSE. YOU OR THE TARDIS!
ACE
40
WE'RE MUCH THE SAME, ACE. THAT'S THE TROUBLE.
39
PERHAPS WHAT WE NEED IS A RANDOM ELEMENT.
38
CRISIS OPTION – EMBER MODE
SYMBIOTIC STATUS: 1 TO 1 ACHEIVED STANDBY
"I DON'T THINK WE SHOULD LET THIS HAPPEN TOO OFTEN."
37

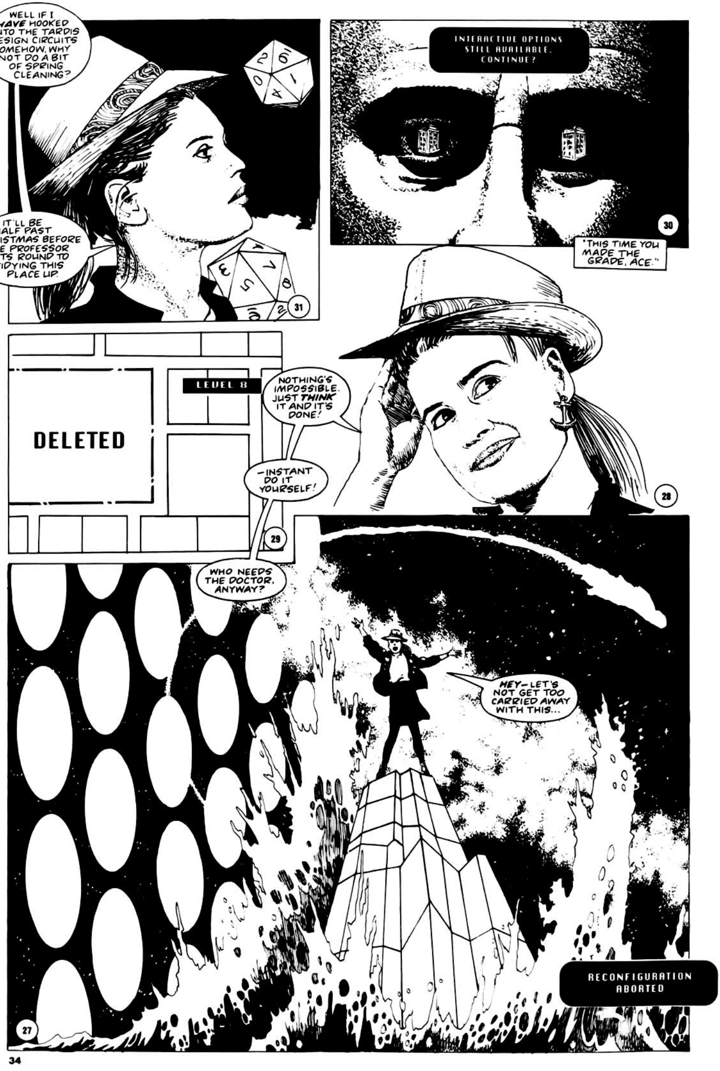

WARNING: MAPPING FACILITY ALSO AVAILABLE ON OTHER TERMINALS
Stores
Billiard Room
Room 101
THE TARDIS PLANS?
36

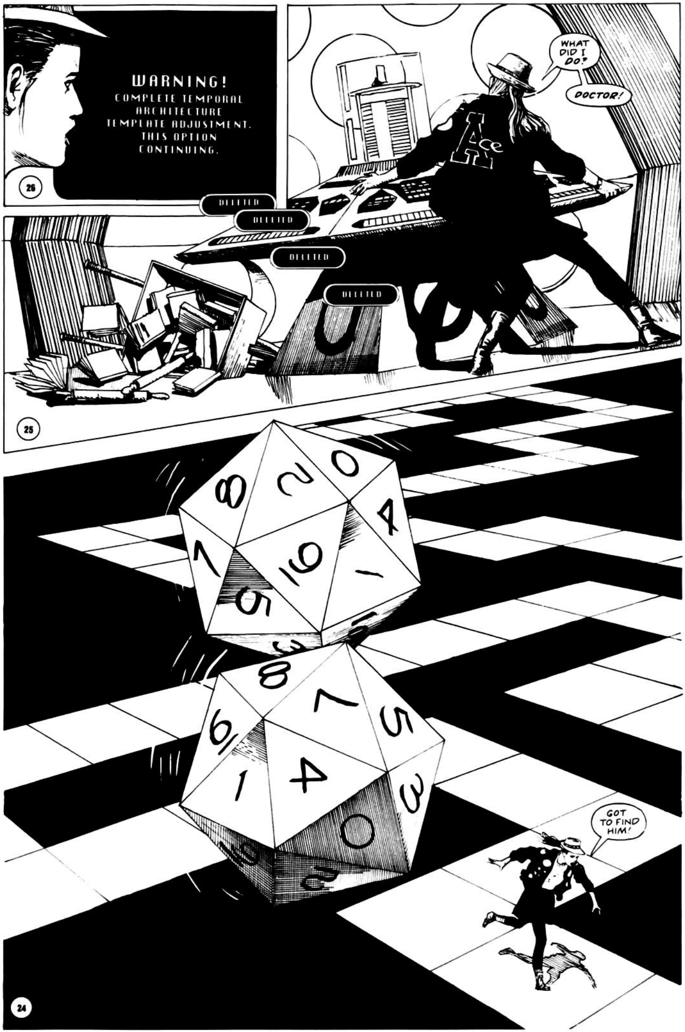

DON'T KNOW WHAT HE NEEDS HALF THESE ROOMS FOR. MOST OF THEM ARE EMPTY.
LEVEL 7
35
Danger - Wormhole
Tertiary Control Room
Basement
THROW A DOUBLE FIGURE TO START.

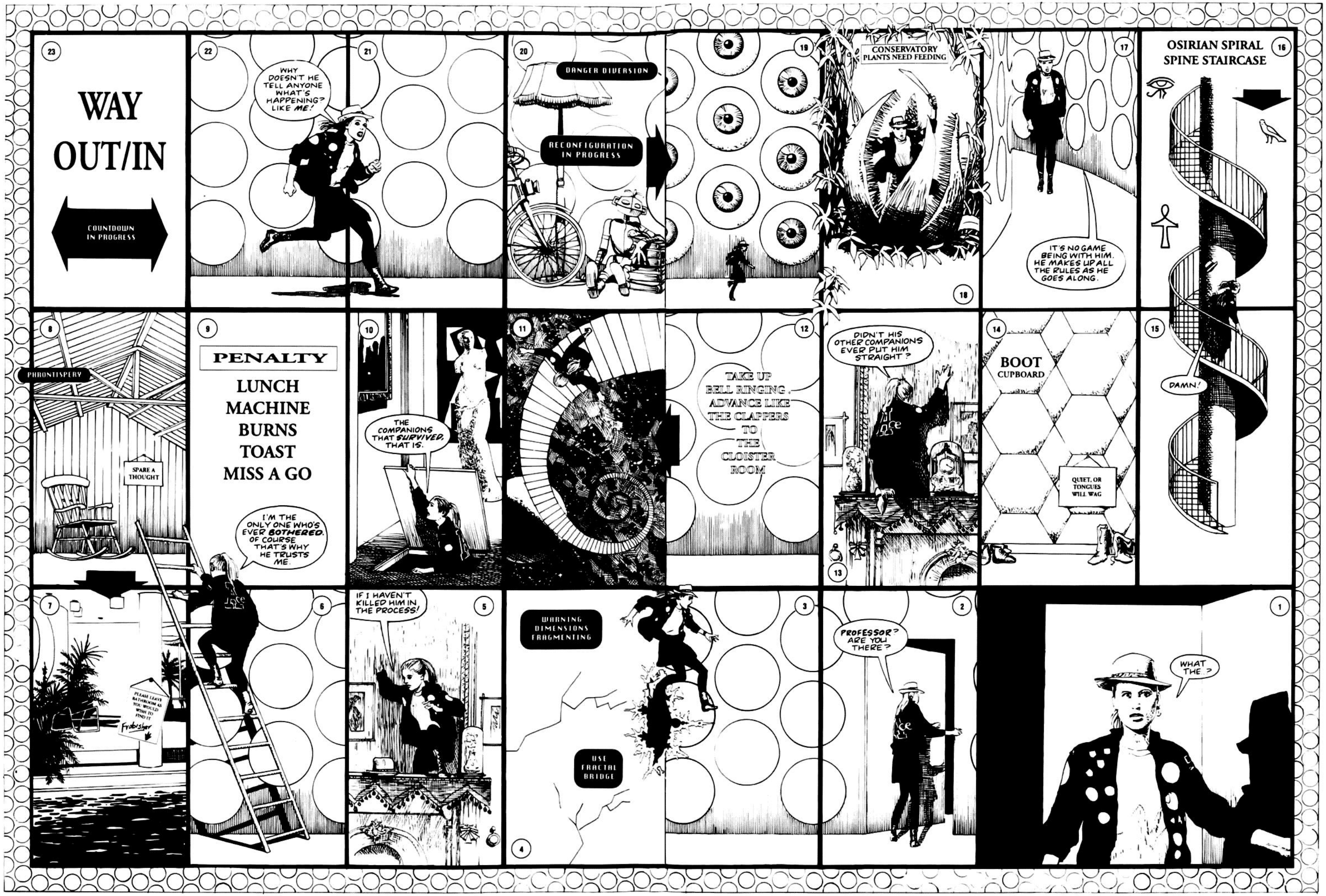

34

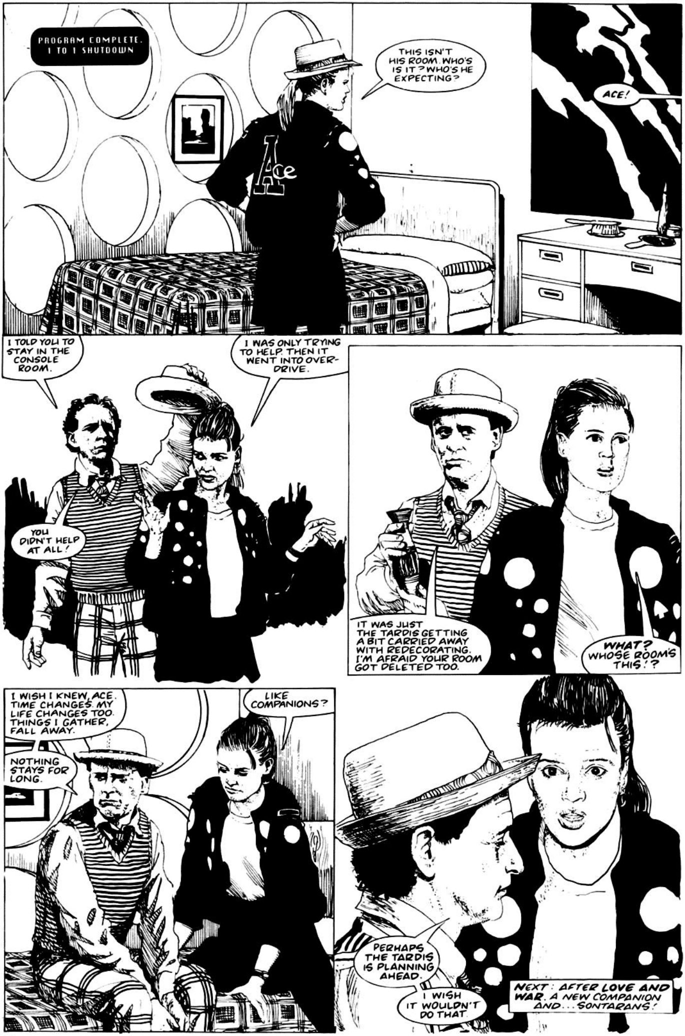

LEVEL 7
Stores
Lab 456
DELETED
Bio-Hazard Analysis
33


STREUTH! DID I DO THAT? IT WAS ONLY A THOUGHT!
32


WELL IF I *HAVE* HOOKED INTO THE TARDIS DESIGN CIRCUITS SOMEHOW, WHY NOT DO A BIT OF SPRING CLEANING?
IT'LL BE HALF PAST CHRISTMAS BEFORE THE PROFESSOR GETS ROUND TO TIDYING THIS PLACE UP.
31
INTERACTIVE OPTIONS STILL AVAILABLE. CONTINUE?
30
"THIS TIME YOU MADE THE GRADE, ACE."
LEVEL 8
DELETED
NOTHING'S IMPOSSIBLE. JUST *THINK* IT AND IT'S DONE!
28
–INSTANT DO IT YOURSELF!
29
WHO NEEDS THE DOCTOR, ANYWAY?
HEY– LET'S NOT GET TOO CARRIED AWAY WITH THIS...
RECONFIGURATION ABORTED
27


WARNING!
COMPLETE TEMPORAL ARCHITECTURE TEMPLATE ADJUSTMENT. THIS OPTION CONTINUING.
26
DELETED
DELETED
DELETED
DELETED
WHAT DID I DO?
DOCTOR!
25
GOT TO FIND HIM!
24


1
WHAT THE..?
2
PROFESSOR? ARE YOU THERE?
3
4
WARNING DIMENSIONS FRAGMENTING
USE FRACTAL BRIDGE
5
IF I HAVEN'T KILLED HIM IN THE PROCESS!
6
7
PLEASE LEAVE BATHROOM AS YOU WOULD WISH TO FIND IT
Frobisher
8
PHRONTISPERY
SPARE A THOUGHT
9
PENALTY
LUNCH MACHINE BURNS TOAST MISS A GO
I'M THE ONLY ONE WHO'S EVER BOTHERED. OF COURSE THAT'S WHY HE TRUSTS ME.
10
THE COMPANIONS THAT SURVIVED, THAT IS.
11
12
TAKE UP BELL RINGING. ADVANCE LIKE THE CLAPPERS TO THE CLOISTER ROOM
13
DIDN'T HIS OTHER COMPANIONS EVER PUT HIM STRAIGHT?
14
BOOT CUPBOARD
QUIET, OR TONGUES WILL WAG
15
DAMN!
16
OSIRIAN SPIRAL SPINE STAIRCASE
17
IT'S NO GAME BEING WITH HIM. HE MAKES UP ALL THE RULES AS HE GOES ALONG.
18
CONSERVATORY PLANTS NEED FEEDING
19
20
DANGER DIVERSION
RECONFIGURATION IN PROGRESS
21
22
WHY DOESN'T HE TELL ANYONE WHAT'S HAPPENING? LIKE ME!
23
WAY OUT/IN
COUNTDOWN IN PROGRESS


PROGRAM COMPLETE. 1 TO 1 SHUTDOWN
Ace
THIS ISN'T HIS ROOM. WHO'S IS IT? WHO'S HE EXPECTING?
ACE!
I TOLD YOU TO STAY IN THE CONSOLE ROOM.
I WAS ONLY TRYING TO HELP. THEN IT WENT INTO OVER-DRIVE.
YOU DIDN'T HELP AT ALL!
IT WAS JUST THE TARDIS GETTING A BIT CARRIED AWAY WITH REDECORATING. I'M AFRAID YOUR ROOM GOT DELETED TOO.
WHAT? WHOSE ROOM'S THIS!?
I WISH I KNEW, ACE. TIME CHANGES. MY LIFE CHANGES TOO. THINGS I GATHER, FALL AWAY.
NOTHING STAYS FOR LONG.
LIKE COMPANIONS?
PERHAPS THE TARDIS IS PLANNING AHEAD.
I WISH IT WOULDN'T DO THAT.
NEXT: AFTER LOVE AND WAR. A NEW COMPANION AND... SONTARANS!

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SURVEYED VIEWS

Well, I've just read the *1992 Readers' Survey* results (**DWM 190**) and I'm very surprised. How can *The Curse of Fenric* come second in the Best Video category? It has to qualify as the second biggest load of pretentious clap-trap I've ever seen - for the record, *Battlefield* wins that category! As for Story You Would Most Like to See Released, I'm also disappointed. To start with, why were *Shada* and *Earthshock* included? They are out now anyway.

James Hawden,
Felixstowe,
Suffolk

When the Survey was originally published, the BBC had not confirmed that Earthshock *and* Shada *would be made available during the coming year and so both stories were still eligible for inclusion.*

I was very surprised that Sylvester McCoy was ranked so consistently highly in the Favourite Doctor category as I always perceived him to be one of the least popular actors in the eyes of the general public - reflected in disastrously low viewing figures and the shelving of the programme.

However, having recently seen *The Curse of Fenric* on video, my estimation of him rocketted. I think that *Doctor Who* suffers what I call the 'nostalgia factor'. This means that the average punter remembers the good old days of Tom Baker and Jon Pertwee with exaggerated affection, especially if they associate it with their childhoods. Still, it was odd to see Pertwee so low on the list.

Other sections were puzzling, too. Why were so many previous incumbents suggested by so many people as the next Doctor? I simply cannot understand what good it would do to take backward steps like this.

I agree with James Guthrie that the part does not lend itself well to star names, but famous actors are all most of us can suggest. Although I feel Sylvester should return for at least one more season, I reckon Robert *(GBH)* Lindsay would do well in the rôle.

In the New Companion category, again people seemed to confuse the definitions of 'new' and 'old', although it is not an absurd idea for the Doctor to go back and visit the people who supposedly mean at lot to him. It was also interesting to note that no male actors were put forward, and it has been ages since we had a male companion.

On the subject of Monsters to Return, I always thought than it was an impressive characteristic of Eighties *Who* that it avoided milking past ideas. Once in a while there were reminders of what had gone before but this is all part of the heritage that has built up around *Doctor Who.* It would not be the same without it. Blasts from the past were certainly used sparingly during the Eighties - unlike the Sixties and Seventies. There was a time when the apparently ever-popular Daleks would crop up at least once a season - eg the Hartnell era and Seasons Nine to Twelve. In the Eighties however, they were the main concern of *only* three stories throughout the entire decade. Likewise, the Cybermen enjoyed the limelight of only one story per the last three Doctors plus *The Five Doctors*. This is hardly overkill! Other old enemies cropped up but only after long periods of dormancy: the Sontarans, the Silurians and the Sea Devils. On top of this, the Eighties saw the addition of new popular characters such as the Rani, Sil and the Mara.

One thing that cannot be contested, however, is the fact that the *1992 Readers' Survey* is an extremely interesting and important document for anyone who loves *Doctor Who*!

Zachary Yeo,
Bray,
Berkshire

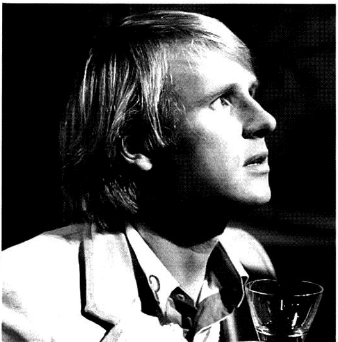
Photo © BBC Video

Having read the results of the *Readers' Survey* suggestions for a new Doctor and companions I was struck by the ridiculousness of some of those propositions.

What a preposterous idea to bring back former actors to the parts! These results show how conservative many *Who* fans are - especially as 14.5% reckoned they liked the show due to its flexibility and diversity!

C Tebbit
Danbury,
Essex

This year's Survey results certainly represented the enormous diversity of taste and opinion that exists within Doctor Who *fandom.*

You may be interested to know that both BBC Home Video and The Late Show *team at BBC Television who are preparing next January's proposed repeat season, requested full breakdowns and details of the Survey to help them make their choices in what we get to see in '93.*

RETURN OF THE FANS!

After buying the BBC Home Video releases of *City of Death* and *Shada* I discovered that Lalla Ward was the *best* companion ever on *Doctor Who*. So why doesn't **DWM** interview her again - the last one was over one hundred issues go!

There hasn't been an archive or pin-up of Lalla for ages. Even BBC Home Video seems to have forgotten her, with only *City of Death* and *Shada* out and nothing planned for next year!

Kevin Thorbury,
Northern Ireland

Why are so many lunatics writing in about Katy Manning and Nicola Bryant? I agree, they're both very attractive women but overrated. For me, the only "*Doctor Who* girl" has to be Deborah Watling. How about some more pictures of her?

Stephen Bryner,
Clydebank,
Dumbartonshire

In **DWM Issue 89** you printed a pin-up of Nicola Bryant back to front. One hundred and one issues later, you printed it the right way around.
THANK YOU!

Cedric Whiting,
Portsmouth,
Hampshire

Over the last few issues I have noticed a lack of Peter Davison pictures. I am a huge fan, and have been since I was a tiny tot! I also speak for a couple of my friends who think he is brilliant as the Doctor!

Please can we have a huge poster of Peter to make up for the last four month's worth of Davisonless issues!

Frances Cutler,
Lancaster,
Lancs.

Okay, so it's not a poster, but hopefully the picture on the left will in some small way make up for **DWM***'s Davison deficiency. By the way,* **DWM 194** *features the long-awaited* Resurrection of the Daleks *archive, so there'll be lots of pictures of Peter then!*

CONTRADICTION

"In a competitive market environment, where BBC Television drama is required to produce a wide range of programmes at an economically viable price, one cannot continue to support a programme of this sort that is not able to achieve a substantial audience".

Are these the BBC's words to describe the new £10 million soap opera *Eldorado* with two million (and still dropping) viewers?

No, oddly enough these words refer to *Doctor Who. Eldorado* apparently "will remain on air until it has achieved a substantial audience" and "has a long future ahead of it on BBC1."

Perhaps other readers, like me, might care to write to the BBC asking them to explain this apparent contradiction.

Matthew Pearson,
Gosport,
Hampshire.

I enjoyed the *Who Is Sarah Jane Smith* **DWM Summer Special**. I liked the *fiction. Fond Memories* was nostalgic and *Girls' Night In* had some hilarious lines in it. The Special was a great tribute, both to the companion and to Elisabeth Sladen. What next?

James Murphy,
Leatherhead,
Surrey

This year's Winter Special *will be an in-depth look at the Doctor's own race, the Time Lords of Gallifrey (but quite different to John Peel's* Gallifrey Chronicles *book) and plans are afoot for a couple of others next year, but we're not saying just what quite yet!*

DATA COILS

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PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand an answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

FOR SALE *Doctor Who* merchandise, SAE to Mel Wilcox, 77 Everest Road, Whitehill, Kidsgrove, Stoke-on-Trent Staffs ST7 4ED

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FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

THE BAKER CONNECTION (Colin's official American fan club since 1987): PO Box 8363, Stanford, CA 94309 USA

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SPACE MOUNTAIN II. *Doctor Who* Convention. Clacton. 23rd, 24th, 25th October 1992. Only £25.00. Accommodation scheme. Sonya Gray, 19 Clapgate Drive, Little Clacton, Essex CO16 9PP.

WHO'S 7 - *Blake's Seven/Doctor Who.* 30th October - 1st November, Telford Moat House. Confirmed guests include Gareth Thomas, Colin Baker, Jacqueline Pearce. Extensive and original programme. Full information from 137 High Street, Plaistow Broadway, London E13 9HH.

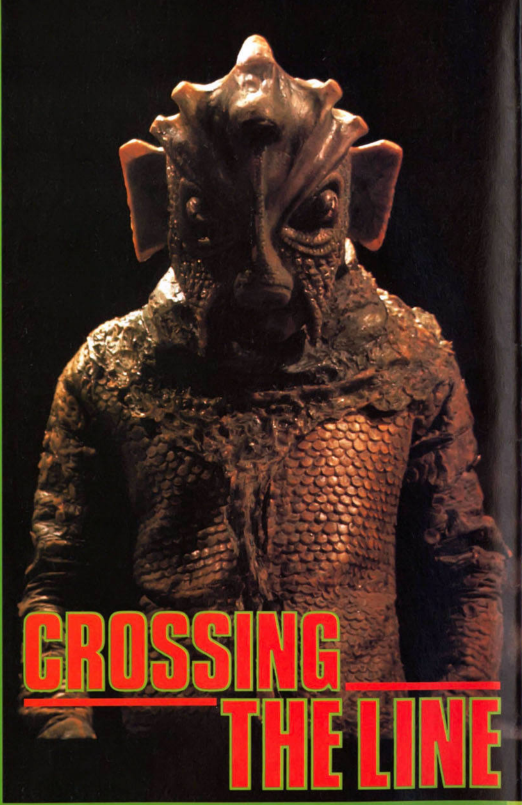
ANOTHER FREE POSTER IN DWM ISSUE 193

The Sontarans are back in the first part of a new four-part comic strip adventure for the Doctor and Benny, written by Dan Abnett, drawn by Colin Andrew! *The Android Invasion* is featured in our archive section, Controversy Corner returns with a look at canoninical *Who* and the BBC Radiophonic Workshop is investigated in the first part of a major series of interviews about this fascinating and frequently overlooked aspect of *Doctor Who*!

It's all in

Doctor Who Magazine 193

on sale 29th October 1992



CROSSING THE LINE

Philip MacDonald examines the work of one of *Doctor Who*'s most prolific and popular writers, Malcolm Hulke.

The novelist George Eliot once wrote that the purpose of writing fiction must always be "to enlarge men's sympathies". There could scarcely be a more succinct summation of the work of *Doctor Who* scriptwriter Malcolm Hulke.

Hulke's first contribution to the programme, the collaboratively written *The Faceless Ones* for Patrick Troughton's first season in 1967, is a relatively straightforward thriller by comparison with his later work. However, we can already see the grains of Hulke's particular approach. What is very new and dramatically effective about the Chameleons, the "monsters" in that story, is that, underneath the chilling concept of possession and kidnapping is a race of aliens for whom the Doctor, and hence the viewer, can feel genuine pity. The accidental loss of their identity gives the Chameleons an almost symbolic sadness, and one with which we are required to sympathise, something rarely done in Sixites *Doctor Who*.

One of the marks of a fine writer is the ability to perceive a situation from the different point of view of each character he has created. Not only does this talent make for better storytelling, but it allows the characters to become understandable and sympathetic, regardless of their function in the plot and the relative size and signficance of the rôle they play. Something that recurs in Malcolm Hulke's *Doctor Who* work is this ability to show the individual beliefs and concerns of each character. On many occasions the disparity between viewpoints creates the impetus of the drama itself.

In Jon Pertwee's second story, *Doctor Who and the Silurians*, for example, every major character is seen as strongly motivated by a set of beliefs and prejudices which often places him or her in direct conflict with others. Quinn is driven by his scientific ambition, Major Baker interprets the mysterious goings-on according to his personal insecurities about the defence of the realm, the paranoid Doctor Lawrence sees each event as a deliberate attempt to undermine his career, and so on. What Hulke achieves dramatically is to project a vision of the ultimate result of such personal traits – so that Quinn's arrogant ambition leads to his death. Baker is infected with the Silurian plague and becomes a worse security risk than even he could ever have envisaged, and Doctor Lawrence's paranoia develops into spine-chilling insanity. The skill with which Hulke tackles such themes is evident, because however lurid and melodramatic the situation, the characters never once slip away from their essentially believable foundations.

NOVEL APPROACHES

The seven *Doctor Who* novelisations which Hulke wrote in the Seventies allowed him to experiment further in this particular area, with memorable and effective results. Hulke skillfully enters the mind of almost every character he writes for, from the Doctor himself right down to a giant maggot in *The Green Death* – which, incidentally, is the only novelisation Hulke undertook of another writer's script, though its emotional, moral and political content make it ideal material for his pen. The "internal monologue" is practically a trademark of Hulke's *Doctor Who* books, and occurs at perhaps its most effective in *Doctor Who and the Cave Monsters*, (recently reissued as *Doctor Who – The Silurians*) in which several pages are entirely given over to a particular section of the plot as seen through the eyes of the wounded Silurian, Morka. As well as being dramatically effective in a very immediate and readable way, this device allows Hulke to create a balance between human and Silurian viewpoints that is one of the fundamental arguments raided by the story's major themes of misunderstanding and prejudice between races.

Unfortunately, because we are human, we are bound to find the Silurians unsympathetic when we see them on screen, because they are quite clearly "monsters", at least in appearance. What Hulke does in his novel is take a great deal of time to redress the balance by telling us that Morka finds humans repulsively ugly, he cannot tell them apart, he is repelled by their disgusting smell, and so on. In letting us observe the conflict from both sides of the fence, Hulke prompts us to question our belief in our own superiority, and forces us to ask why we behave in the way that we do.

A Silurian, one of the proud previous occupants of planet Earth. Photo © BBC

For example, in the televised version of the story, when Miss Dawson protests "I found Doctor Quinn's body – I've seen what these Silurians do!", she is making an enormously unfair assumption. As the Doctor says, "They only attack in self-defence – believe me, human beings behave in much the same way"; in other words, what Miss Dawson really means is simply that she has seen what the Silurians *can* do – but killing is not their *only* ability.

Similarly, Major Baker, (renamed Barker in the novel) who initially appears an unsympathetic character, is given a private moment of such sadness in the novelisation that we are discouraged wholeheartedly from passing judgement on him – the memory of how, in a moment of anger, he killed a terrorist sniper who had just shot down one of Baker's own men. The guilt associated with the memory of that one impulsive action has affected Baker's entire outlook on life – a sad and disturbing side to the character that is only directly evidenced in the televised version by the Brigadier's line "He slipped up badly a few years ago and has been trying to make up for it ever since."

The character of Butler is another well rounded character, featured in Hulke's novelisation of *Invasion of the Dinosaurs* (renamed *The Dinosaur Invasion*). In the screened story, Butler is a quietly sinister character with more than a passing resemblance to Martin Jarvis, whose performance allows us to see the character's many sides. In the novel, Hulke introduces a physical characteristic – a livid scar running down his cheek – and uses it to enormous effect, both technically and emotively. Not only does it allow Butler to be identified by the reader in subjectively-written scenes involving characters who haven't met Butler themselves (in other words, instead of writing "the Doctor saw Butler", he can write "the Doctor saw a man with a scarred cheek", thus allowing the reader to recognise a character whose name the Doctor himself doesn't know yet), but also to give the character an actual and an emotional history. Disgusted by what she sees as Butler's evil motives, Sarah rudely asks him if he got the scar during a fight, and it transpires that in fact he was injured while carrying a child to safety in a blazing fire. Moments like this, which require us to reassess our entire view of what is happening, crop up time and again in Hulke's work.

It would be all too simple to write off Professor Whitaker, Butler, Sir Charles Grover and General Finch as a particularly insane bunch of baddies, but their essential belief in the legitimacy of their motives is absolutely genuine. Their tragically touching faith in the illusory concept of a "Golden Age" demands compassion rather than condemnation. When it's also revealed that UNIT's reliable elder-brother character, Mike Yates, is caught up in the plot, the audience has no option but to discard any notion of "goodies" and "baddies" altogether.

The Doctor (Jon Pertwee) discusses Operation Golden Age with General Finch (John Bennett) in *Invasion of the Dinosaurs*. Photo © BBC

The strong commitment to theories of social morality which is a hallmark of the Pertwee era (particularly from Season Eight onwards, when Barry Letts was fully in control as producer) is an aspect of the programme to which Hulke takes like a duck to water. While other scriptwriters of the time seem to struggle with the problem of how to create an action-adventure story in which any bloodshed must be morally accounted for (in Louis Marks' *Day of the Daleks*, for example, we are left wondering whether the Doctor who discourses so eloquently about the sanctity of life can be the same Doctor who is seen ruthlessly shooting down Ogrons), Malcolm Hulke takes the moral issues of the drama as the first principle and creates the story around them. Nowhere is this more apparent than in what is perhaps his most underrated contribution to the series, *Colony in Space*.

The dramatic conflict perceived by Hulke in *Colony in Space*, whilst appearing on the surface to be no more than an extended game of cowboys and Indians (indeed, this is how actor Tony Caunter, who played Morgan, regarded the story) is grounded in the conflict between two radically different approaches to the way we choose to live our lives. On the one hand, there is the Establishment view, pictured here in the form of the Interplanetary Mining Corporation, plundering alien planets for their mineral wealth to feed the demands of an ever- ➤

Captain Dent (Morris Perry) explains the benefits of an IMC career with a cynical Caldwell (Bernard Kay) in *Colony in Space.* Photo © BBC

expanding Earth empire and, of course, to secure a personal profit. On the other hand there are the colonists, who are bound together in the belief that human life means something better than simply jumping feet-first onto the inexorable conveyor-belt of an oppressive, expansionist society. The IMC makes life very, very easy for its employees because it doesn't require them to think – indeed, it actively discourages such things. In his novelisation (renamed *The Doomsday Weapon*) Hulke spends three pages inside Captain Dent's head, drumming home this very point – "His present and his future were as secure as IMC, and IMC would go on forever." In a sense the idea is very similar to Kit Pedler's concept of the Cybermen – do we give in to the temptation to become rich, powerful and invincible at the expense of moral considerations, or do we continue the arduous and sternal struggle for what we fundamentally believe to be right?

The IMC mineralogist Caldwell finds himself at the centre of this conflict, for while he represents the oppressors, he is capable of human failings (and human feelings) which have been all but lost by his IMC colleagues. Unlike his superior, Captain Dent, Caldwell is not motivated by the promise of a lucrative profit, ironically not because he is already rich but because he is already facing enormous debts. This, and the fact that we learn that his wife has left him, points to an essential human facility for failure which goes hand in hand with a recognition of the challenge of endeavour – concepts that would be utterly lost on the other, morally oppressed IMC men like Morgan and Captain Dent. Thus, when at the end of the story Caldwell elects to leave the safety of the IMC and join the outlawed colonists on an inhospitable planet far from home, he is winning a personal victory. Facing up to the fact that we are human beings, who must respond to the implicit challenge of our human imperfections, is a state of mind which Hulke champions time and again in his work.

PESSIMISTS AND PATRIOTS

There is, however, an altogether more disturbing side to Hulke's writing, a grim toughness and even a sense of pessimism about ourselves. While Hulke is a master of comic creations like Walker, the parodic civil servant whose buffoonery lightens the latter half of *The Sea Devils*, he never loses sight of the horrifyingly grave implications of such people. Despite munching on endless slices of toast and comedically trivialsing the efforts of all around him to deal with the situation, Walker is basically a terrifyingly mean-minded opportunist whose actions are geared towards a narrow regard for self-preservation and saving face, and, as with so many of Hulke's morally deficient characters, he justifies himself by a recourse to nationalism.

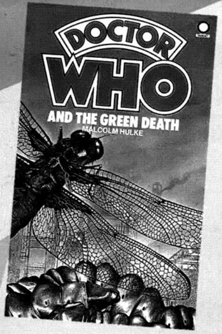
The patriotic belief in racial and national supremacy is often shown by Hulke to be directly responsible for the downfall of its exponents. In the same story, for example, the Master capitalises on Trenchard's patriotism to pervert his sense of justice, with Trenchard's death as the ultimate result. Major Baker, as we have seen, experiences a similar demise in *The Silurians.* General Carrington in *The Ambassadors of Death* (the final draft script of which was written by Hulke) is a man of extreme sadness, motivated by a terror of the unknown which has become so all-consuming that he has come to regard the destruction of the alien ambassadors as his "moral duty". In *Frontier in Space* the innate racism of General Williams comes under consideration when he discovers that he was mistakenly responsible for starting a war by opening fire on a Draconian ship, although yet again Hulke refuses to make judgements on either side, preferring instead to show us a horrifying event from both points of view. For the young General Williams, on his first spaceship command, it was a matter of opening fire on a fully-armed battle cruiser which was refusing to answer his signals, but he subsequently learns, as do we, that the ship was transporting a peace negotiator. Its weapons were unarmed, and its radio had been disabled. We discover that we cannot judge or condemn either party, merely that we can sympathise with both.

Considering the comparative style and content of the solo scripts written by Terrance Dicks and Malcolm Hulke, it seems likely that the downbeat harshness of the human portrayals in *The War Games* is also the work of the latter. *The War Games* is in places a very dark, grim story, in many ways discarding the tension-based thriller style of the Troughton stories and anticipating the more graphically violent character-based drama of Pertwee's first season. The villains may be alien, indeed are generally known as the Aliens, but the theme is the intrinsically violent and warlike nature of man himself.

Often the morally disturbing side of human nature is even closer to home in Hulke's stories. As already mentioned, Mike Yates turns traitor in *Invasion of the Dinosaurs* – again in pursuit of an ideal in which, however perverted, he genuinely believes – but perhaps even more unsettling is the treatment of Brigadier Lethbridge-Stewart himself, particularly in *Doctor Who and the Silurians.* In his first few stories, the Brigadier is a far cry from the comic foil he later becomes, and serious clashes between the Doctor and the Brigadier are commonplace in Pertwee's first season. There is a deeply disturbing moment in episode three of *The Silurians* when, having examined a trail of alien footprints with the Doctor, Lethbridge-Stewart straightens up, draws his revolver and says, "Well, it can't have got far!" The implicit attitude is one of fear and destructiveness – and, of course, it is Lethbridge-Stewart who deceives the Doctor at the end of the story and blows up the Silurian base, leaving the Doctor with a final scene in which all he can do is articulate his own despair at the ways of humanity.

MISSION

The Doctor's mission in Hulke's stories seems to be to encourage communication between differing viewpoints, defined in science-fiction terms as humans and aliens. The recurring theme is that of xenophobia, the fear of those whose appearance, values and behaviour differ from our own. The Silurians and Sea Devils provide clear examples of this, and as an outsider from both races the Doctor finds himself in the rôle of negotiator and peace-maker. Likewise, in *Frontier in Space* the relatively liberal and enlightened viewpoints of the Earth President and the Draconian Emperor, both of whom recognise that the problem of racial hatred persists, are not enough to turn the tide of deep-seated prejudice, and there are frightening sequences of newsreel footage showing anti-Draconian riots and the President's rival, Congressman Brook, leading the chant of "War! War! War!" at a political rally. Again, the implications are sadly pessimistic about our basic natures. Brook is using the call to war in order to win more political popularity in his self-motivated quest for the presidency. Like Walker in *The Sea Devils* and Captain Dent in *Colony in Space* (and like the Master in all three of these stories), Brook is putting at risk the lives of individuals – millions in this case – for the sake of a personal, egotistical goal. It is to Hulke's credit that he meets such problems head-on and without the ambiguity of the gentler style of political satire seen in the Pertwee stories written by Robert Holmes and Brian Hayles.



***The Green Death*, Malcolm Hulke's only *Doctor Who* novel not based on one of his own scripts.**

Confronting such enormous and grave issues as these, Hulke continues to make every effort to encourage his audience to sympathise with every aspect of the situation. None of his aliens operate on the simple level of "monsters". In the case of the Silurians and Sea Devils, Hulke pulls the rug from under the audience and unsettles the basic concept of invasion by making the creatures mankind's terrestrial predecessors. Already the concept of territorial privilege is undermined, as both races are laying claim to a planet to which each has a legitimate right. Equally, the Silurians and Sea Devils – like the Draconians, the Aliens and the human enemies in *Colony in Space* and *Invasion of the Dinosaurs* – don't operate as a homogenous mass of alien villainy. Unlike the Axons, the Daleks and the Nestenes, they engage in small-talk and, crucially, they *argue* with each other. This simple fact fulfils a basic requirement in our understanding and sympathising with both sides of the conflict, because when the aliens are a series of separate characters with established relationships among their own kind, they make a far more effective counter-baiance for the Doctor and his human companions.

The conflict in Malcom Hulke's stories, then, is never the conflict between "Them and Us"; it is the exploration of views and prejudices between groups of individuals who fall on one side or the other of a basic line of dispute. The great triumph of Hulke's characters comes when those such as Mike Yates, the Old Silurian or General Williams learn to cross that line if and when it is necessary. In doing so they have found that it is possible after all to see both points of view. Malcolm Hulke would have wished no greater reward for them than that.

Two of the alien ambassadors, disguised as Michaels (Neville Simons) and Charlie Van Lyden (Ric Felgate) head for safety in *The Ambassadors of Death.* Photo © BBC

BEHIND THE SCENES

Photo © Mat Irvine

In the third and final part of this interview, visual effects designer Ian Scoones tells Marcus Hearn about his later BBC work and his current involvement with the new Bristol *Doctor Who* exhibition.

"I had this terrible reputation with producers," recalls Ian Scoones whilst discussing his career in the BBC visual effects department. "They'd say, 'Whenever Scoones is allocated its going to cost us a lot of money!' because I went to Bray studios to shoot my effects. Eventually some of the other members of the department like Tony Harding and Richard Conway went down there too; Richard Conway did the stuff at the big house from *The Seeds of Doom* there. Suddenly I'd opened up a doorway where we could have people like Harry Oakes who was the best miniatures man in the country – at a cost. There was too much bureaucracy at the BBC – after all, that's why George Orwell based *1984's* Ministry of Truth on it."

Ian Scoones is a man whose quiet eccentricity betrays his passionate love for 'the business'. Intensely expressive, he uses his voice and hands to paint atmospheric impressions of his work. The driving rain against the windows of his favourite bar forms the perfect backdrop to such impressions, especially stories of his work for Hammer and the Philip Hinchcliffe produced gothic *Doctor Who* stories. 1977 saw Ian's career take a new turn and he was appointed visual effects designer on a space opera produced by a former *Doctor Who* director.

BLAKE'S 7

"Nobody knew quite what *Blake's 7* was all about. I think it was David Maloney's first job as a producer – like Barry Letts, he'd been an actor before becoming a director. The original idea was for a police series to take over the slot from *Z-Cars*. *Star Wars* had come out and we realised we were up against a hell of a lot more sophisticated hardware. However, the BBC didn't take *that* into consideration at all – we had less money than *Doctor Who!*" As if to express his disbelief at the obvious absurdity of any science fiction show having a lower budget than *Doctor Who,* Ian looks me straight in the eye, "Yes, *less.*

"Unfortunately, or fortunately as the case may be, in order to keep the standard as high as I possibly could (which still wasn't as high as I would have liked) I blew the *entire* effects budget for the whole thirteen episodes in episode one. However they realised I did the right thing.

"Unlike *Doctor Who,* there was a sort of continuity on *Blake's 7* insofar as there was the same team right the way through the first season. There were certain similarities with *Doctor Who;* after all we were using up chalk pits, clay pits and gravel pits like they were going out of fashion!

"I remember we had a library of model shots which were usually used, unless directors had their own ideas for their particular episodes. Directors don't like being directed!" he bemoans, doubtless from hard gained experience.

"For the model shots the effect of space was achieved by sometimes using black paper with pinholes of different sizes. If you don't do this you tend to pick up patterns in the 'stars'. At other times we painted black plastic or black velvet with a toothbrush or an airbrush.

"I remember shooting the dome from *The Way Back* at Bray with what was basically the same effects crew from *Space: 1999*. For the prison ship *London* I used the retro rockets which I had left over from *Thunderbirds*. They were made specifically for *Thunderbirds* by Brocks the firework company. You could light the pyro fuse electronically through the puppet wire that the model was supported on."

Ian anticipates my next question before I can even ask it. "Yes, occasionally they *would* blow up."

"We used *Thunderbirds* producer Gerry Anderson's 'rolling moon' for some shots. It was much bigger than the BBC's I remember, and was a lozenge-shaped piece of fibre glass on a big metal frame. There was a motor to revolve it so we could speed it up or slow it down.

"Roger Murray-Leach designed the Liberator although it was *my* responsibility to build it. It was built outside the BBC by a company called Space Models, at Feltham. They were the people who had made all the models for Gerry Anderson for *Space: 1999*. They were probably best known for their precision models for aircraft companies."

As much as Ian enjoyed the series, his requisition sheets for each episode serve as testimony to his difficult task. Some directors requested as many as forty custom built props per episode.

"I'd had enough of *Blake's 7* after a while. I went off to the West Indies, spent all my hard earned money and came back broke!"

THE JAGAROTH

Luckily a spell in the sun did nothing to dent his creativity as *City of Death,* Ian's last *Doctor Who* story, proved.

"I was always open to trying to scare the kiddies and I thought, 'Let's make this one frightening.' John Friedlander had already made the mask for Julian Glover to wear as Scaroth and I'd asked him for a can of worms. I was thinking, 'What scares kids? Snakes, spiders, worms . . .' We made the mask a worm's eye-view of the hydra head. I wanted the worms writhing as though they were eating the flesh underneath."

My grimace at his idea of family entertainment only serves to raise a laugh. "Actually I was going to plumb it all up but it was decided not to go *that* far. I love a reaction, and the horrors that could have been on *Doctor Who* would have given the whole nation the screaming abdabs.

"Then I thought, 'What would be the most frightening shape for the spaceship?' and I decided to make it look like a spider. When you find spiders in the bath, or when cats play with them, they fold up. I decided that as the spaceship took off, its legs would curl up and fold away. I was trying to get away from this idea that spaceships *had* to be elongated tubes. Everything at the time seemed to look like a bus in space. Of course the other shape is the saucer, and if you look at the saucer shape from certain angles it's a ball. I had a ball in space with the legs of a spider to support it.

"The set designer (Richard McManan-Smith) was a little upset because for the first time ever on *Doctor Who* the effects team designed some of the sets. This was because we did the miniature filming *before* he'd designed the planet set. He had to take our colours and rock formations so they would match his. We compromised as well, and if you look very closely at the spaceship there is an octagonal window stuck on the front of it purely to match his shape for the set of the inside of the ship."

How was the ship 'imploded' on its take-off attempt?

"I used Mirrorlon, which is that plastic mirror stuff you can stretch over a frame. If you put your finger behind it, it distorts, but only where your finger is: everything else remains more or less the same. By shooting into this Mirrorlon you got the impression of distortion by putting your finger behind it.

"With the destruction of the professor's laboratory at the end I was again trying to get the feeling of the Hammer Films (much like *Pyramids of Mars,* many Hammer films ended with a fire). The device we blew up in the end was a dummy; it's a substitution technique called pixellation."

Aside for some preliminary designs for the Triffids in *The Day of the Triffids,* this was the end of Ian's time at the BBC. Why had he decided to leave?

"I thought, 'Ah, all my chums that I used to know on *Thunderbirds* are all getting Oscars now – it's the big time again on the outside.' Along came this TV series for Hammer Films. I'd been in touch with Roy Skeggs (who had recently acquired the company) when I first heard this and he said something like, 'Are you still married to the BBC?' I walked into the dead man's shoes of dear Les Bowie with lots of promises that with a good economic climate we were going to do feature after feature. Anyway, I did thirteen TV films for *The Hammer House of Horror*. Then there was *another* slump and the British Film industry has never really recovered since. I went on to do the remake of *The Wicked Lady* with Faye Dunaway, and *1984* although most of my stuff was cut; they thought it was too horrific. Michael Radford (the director) also overshot by about two or three hours – it's never the dialogue that goes but always the effects. There was one amazing scene where about eleven people are hanged all in sequence. Whereas we were going to show it for real I think you eventually saw just two of them on a monitor. Also in the torture scene I had a lot more shots of the pistons on the rack."

Surely the torture scenes were sickening enough as they were?

"It wasn't as strong as I'd have liked to have seen it," he chuckles before emptying his glass. "Something I was pleased about though was that Jack Kine and Bernard Wilkie did *1984* for the BBC, Les Bowie did the first feature film at Elstree and I did the last version. We all, in our own right, worked on that one story. It was very satisfying

In *City of Death*, Scoones wanted to convey something that really terrified youngsters via the Jagaroth head mask, writhing worms! Photo © BBC Video

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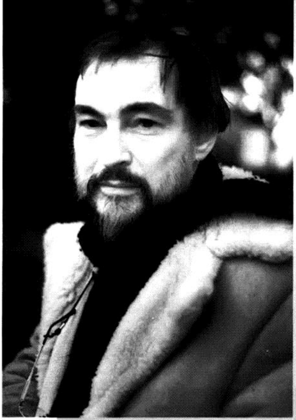

Ian Scoones today. Photo © Marcus Hearn

because these were three wonderful people I'd worked under and with, they were all great friends and father figures to me."

These days, the term 'horror film' has entirely different connotations from those it had in the Sixties. Freddy Krueger is currently a more meaningful icon to cinema-goers than Christopher Lee or Peter Cushing. Does Ian regret the public's changing taste?

"Unfortunately, splatter-for-splatter's-sake films from America have all become terribly sophisticated in the wrong way – they're too interested in their own monsters. First and foremost your script is the most important part. *Always.* Then your actor is important because the conviction of the story rests on his or her shoulders. Once you start going into effects for effect's sake it's a totally different ball game. We tended to be more subtle; because of the budgets you tended not to see the monster until the last reel."

Ian has recently been providing effects for commercials (including one of Rowan Atkinson's Barclaycard series) but his current work is concerned with a horror more powerful than anything dreamt up in a film studio.

"At the moment I'm writing a documentary about Auschwitz. Having gone there last year I was appalled to see that the biggest cemetery in the world, the biggest factory of death, is now almost like a Disneyland. The tourists go there in coachloads without any feeling for the place. I'm writing a documentary about the four seasons of Auschwitz as it is now. I know it all sounds very arty but it will also give you the beauty as well as the atmosphere, but without using the horror from library film. At the moment I'm talking to the Jewish Council of New York and the Polish government. I want to make a guide to the place, but with great beauty, feeling, pathos and soul searching."

Ian isn't completely leaving the past behind though.

"With the success that the *Doctor Who* exhibition has had at London's Museum of the Moving Image, Leslie Hardcastle approached Lorne Martin, Martin Wilkie (Bernard's son) and myself to do one on Hammer. I'm going to recreate little set pieces like the mummy disappearing into the swamp etc. We've also got the new *Doctor Who* exhibition up in Bristol. It's three times bigger than the MOMI one and it's going to feature a lot more audience participation."

Does he hold out any hope of the proposed *Doctor Who* film being made?

"Well, I think the producers should make it in this country with American money so we're all employed again. It doesn't matter where you get the money – we need the money to make anything work, especially in the film business. Let us make films in *this* country – it's something I feel very strongly about. We should have our own film industry again and I think we rely far too much on American and Australian television. Underneath it all, the talent is here.

"Anyway, drink up," he recommends while fastening his coat to brave the rain outside, "or we'll miss *Thunderbirds!*"

Above: The effects camera crew line up the TARDIS and Jagaroth space ship for the climax to Part Four of *City of Death*. Below: The visual effects team and set designer worked in conjunction to create the Jagaroth space ship. Photos © BBC Video

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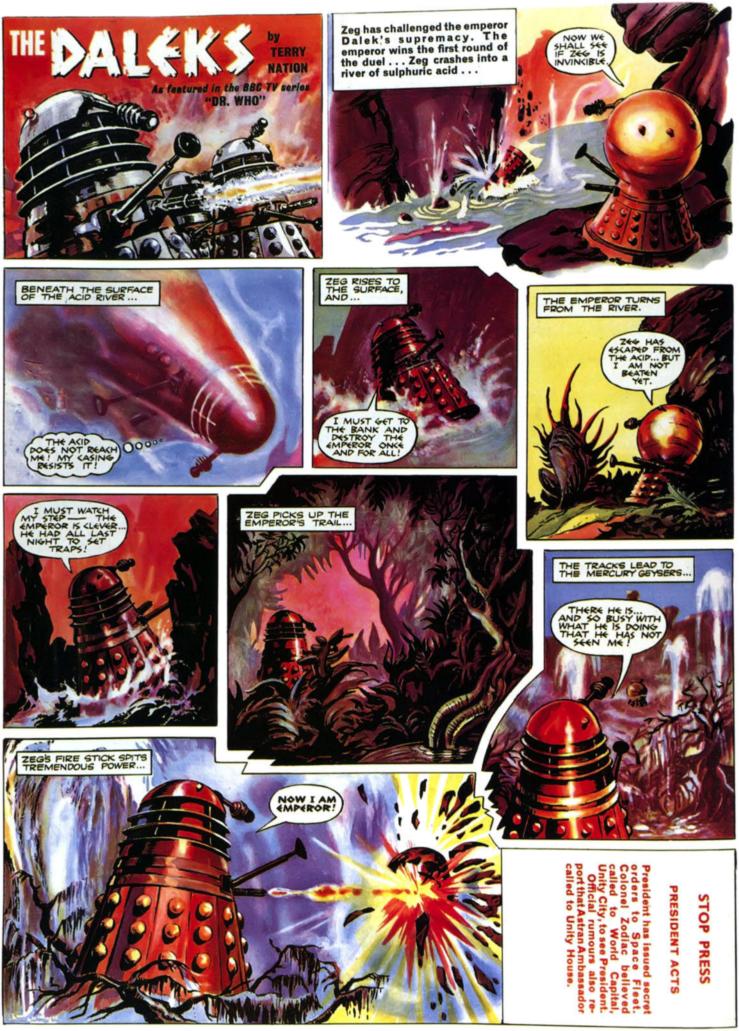
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ZEG PICKS UP THE EMPEROR'S TRAIL...
THE TRACKS LEAD TO THE MERCURY GEYSERS...
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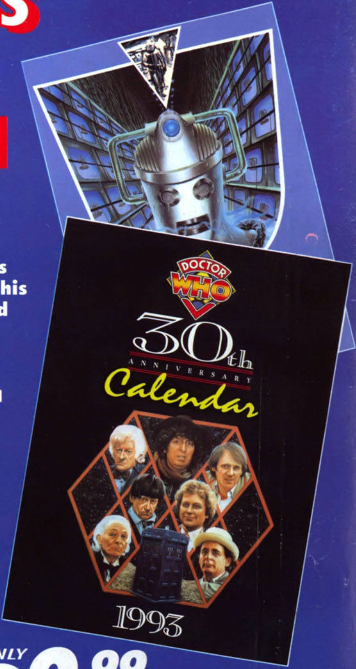

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